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FOUNDED 1880 • FEBRUARY, 1956

In this issue . . .

THE $64 QUESTION (Editorial) 4

ALONG 57th STREET 22

LA STEBER (On the Cover) 23

MOZARTIANA 24
Kenneth Henry

DA PONTE—IMMORTAL LIBRETTIST 28
Paul Nettl

"THE MOZART STYLE" 32
Eleanor Steber

MUSIC, MUSICIANS, MANAGERS, AND MONEY . . 34
Marks Levine

FESTIVITIES MARK 35th ANNUAL CONFERENCE OF CIVIC CONCERT SERVICE 36

THE MUSICIAN'S ECONOMIC PLIGHT 38
James C. Petrillo

MOST ROMANTIC OF THEM ALL 42
Harold C. Schonberg

THE AMERICAN SYMPHONY ORCHESTRA LEAGUE—What It Is and What It Does 44
Helen M. Thompson

SYMPHONY ORCHESTRAS IN THE U. S.—1956 (listing) 47

RADIO AND TV 52
Henry W. Levinger

SACRED MUSIC 53
Leon Carson

UP AND DOWN THE GUILD KEYBOARD 54
Grace White

SCHOOL NEWS 55

PUBLISHERS' MART 62

HERE AND THERE 69

NEW YORK CONCERT AND OPERA BEAT 70

THE NATIONAL SCENE 81

THE INTERNATIONAL SCENE 93

Published by Gainsburg-Shack, Inc.
119 West 57 St., N. Y. 19 Tel. Circle 7-4500

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Vol. CLIII, No. 3
Whole No. 3318

MUSICAL COURIER, Published semi-monthly November through January and March, and monthly February and April through October, by Gainsburg-Shack, Inc., at 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1883, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1943, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Price 35 cents. Yearly Subscription—$3.00—Canada $4.00—Elsewhere $4.50. Two weeks notice is necessary for change of address. Give old as well as new address and include Postal Unit Number. (The MUSICAL COURIER is now available in microfilm.)

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Seventy-sixth Year
February, 1956

FROM THE EDITOR'S DESK...

The $64 Question

■ "Concert Biz Off 10% Nationally" headlined a recent news item appearing in *Variety*. The report explained that concert managers are uncertain as to the cause of the business dip of 10 percent below last season, but they admit that TV, which is now getting "cultured viewers," is a big factor.

The report is, of course, most discouraging to us whose concern is for the future of live music in America and, more specifically, for the artist who depends upon the success of live music for his income. Even a deeper apprehension might be voiced for the future of American culture if it is made dependent upon the quality of most current TV shows. Granted the quality of TV presentations in the past year has shown marked improvement, we cannot help wonder what these "cultured viewers" find to view—as a steady diet.

Perhaps recordings and Hi-Fi promotion have also taken their toll from the concert halls. But even the *highest* fi discs can not as yet, and we doubt if they ever will, duplicate the sound of live performance in an acoustically responsive hall. Nor do recordings offer a very accurate reproduction of the performer; after all, more often than not a single disc is the spliced result of many individual readings or "takes."

It is a great deal simpler to report and decry an existing situation than it is to offer effective remedies, but there is at least one area in which we can make a worthwhile suggestion. It might be well for managers, publicity agents, and civic orchestra and opera committees to take a good long look at the smart promotion work that sells a TV show. Live music is an unbeatable product, but we are not so sure that the salesmanship of the item is always what it could be. This is not to suggest offering a freak on every program, or even free popcorn at intermission. We do, however, recommend sound and attractive promotion of the artist and the music to be performed. TV shows are nearly always blessed with a sponsor, and the sponsor could not do without his phalanx of promotion agents.

Perhaps another reason for the decline in concert attendance may be the fact that year after year audiences are faced, by and large, with the same musical fare. The average recital program is too often a stereotyped affair. Artists and managers should consider greater variety in programming. In this regard, it is interesting to note how enormously recordings have broadened the public's musical horizon. Music that was relatively unknown a few years ago can now be programmed without fear that it will be too new for the audience.

Obviously, there are certain psychological and factual obstacles which the musical entrepreneurs must face—the buying of tickets in advance, competition with the easy chair in front of the TV set, and numerous others. To overcome these obstacles, managers must dream up a lure that will be stronger than the human desire for comfort. Our suggested remedies for getting back the 10 percent delinquent concert goers is little more than a stop-gap measure. To build toward a more culturally aware America is a far more complex matter. But from this corner we would suggest a renovation of music education as taught in our public schools. An examination of this problem must await a subsequent issue, but we cannot help but feel that therein lies the surest and most effective process for building future concert audiences.

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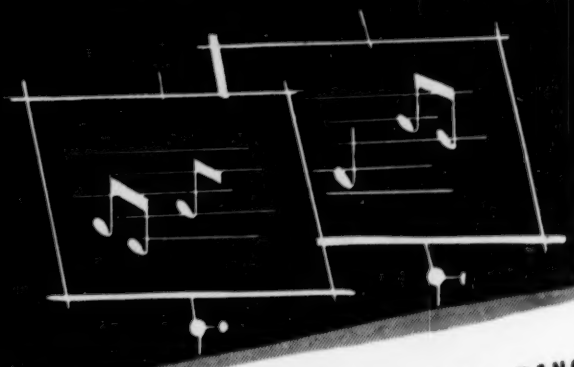

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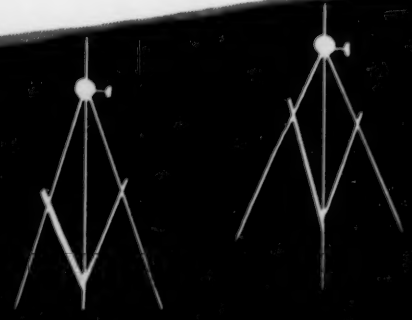

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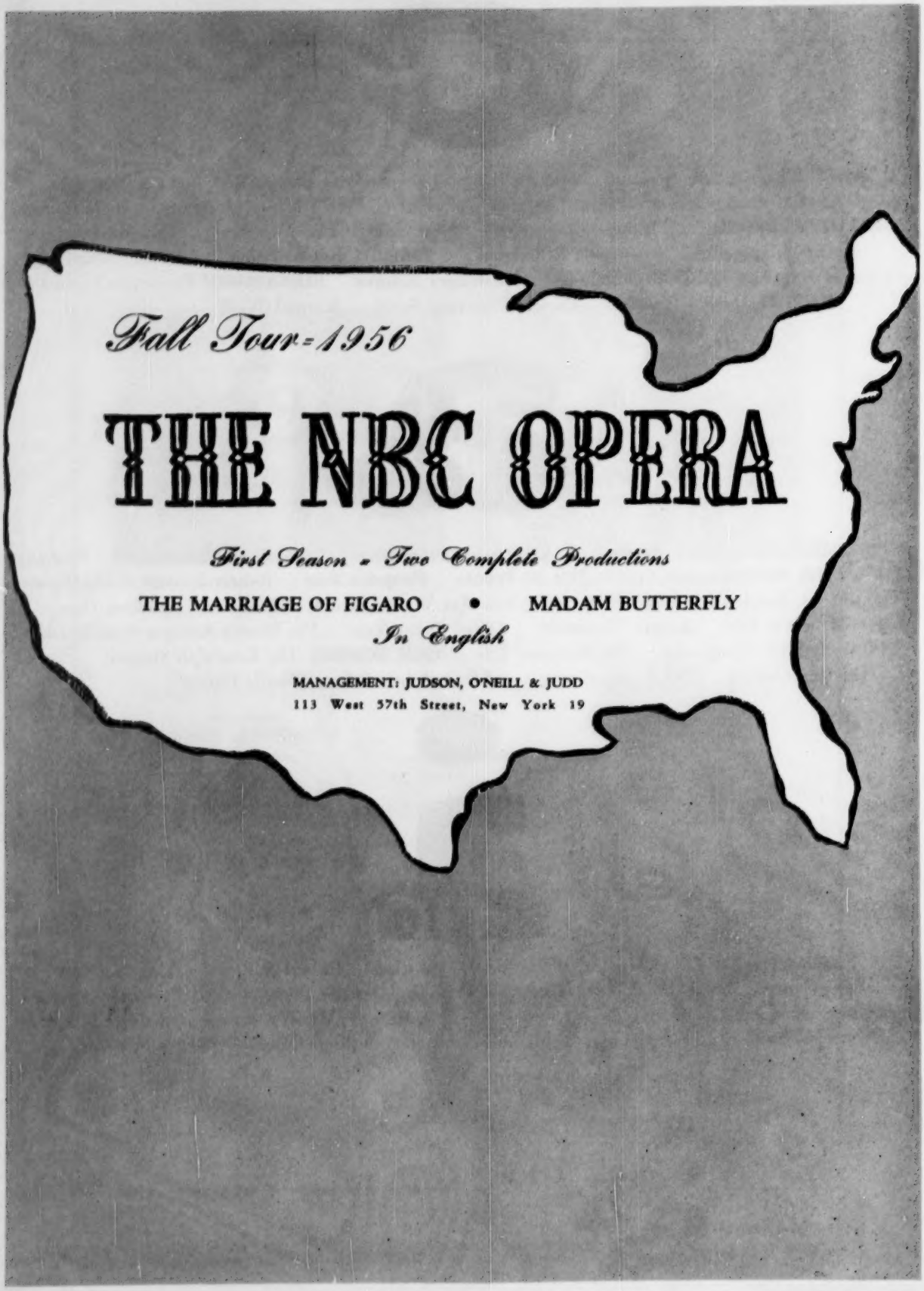
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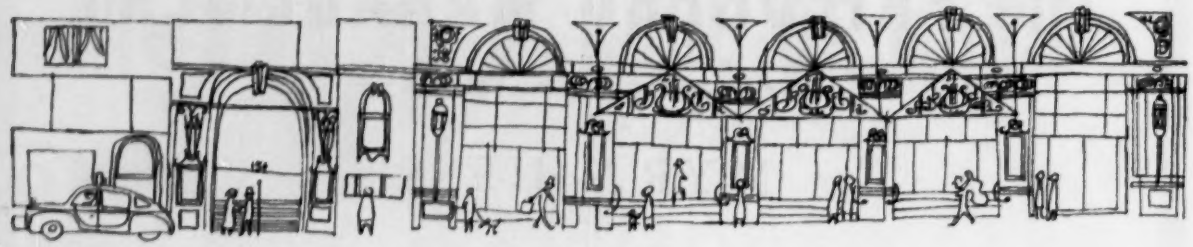

■ There was that slip right off the podium, right in Carnegie Hall, right on January 17th last. **Paul Paray,** guest-conducting the Philadelphia, is the boy who slipped the slip which resounded from here to Paris. How carried away can a maestro get? Anyway, this must be the nightmare of almost every batonist. We were especially interested in Mr. Paray's slip because we had just been visiting in Philadelphia where, at a post-Philadelphia Orchestra concert festivity, we were accosted by a hearty and obviously anti-music creature who told us how very much better Philadelphia Orchestra doings would be without **Maestro Ormandy** to lead them. We fell back in astonishment and when we recovered a bit we enquired just what conductor would they find to take Ormandy's place? The cretin didn't know. Here's a case of intrepid stupidity. We mention it only to reveal it. We also wish to go on record in affirming that Ormandy is without doubt one of the world's master maestros and that the Philadelphia does make what is virtually the most beautiful orchestral sound to be heard. . . .

■ So **NBC TV** did its best for Mozart in his year. Sometimes NBC TV's best was good, but sometimes we felt that poor Mozart was syncopating in whatever grave he's in. However, no matter what reservations we have, the important fact about this "Magic Flute" is that millions of people saw it and heard it, and millions of people liked it and talked about it, and once again the cultural level of these United States could be felt lifting just a little bit higher. Outstanding in the "Magic Flute" proceedings was **Leontyne Price.** She was in superb voice, used this superb voice masterfully, and looked magnificent. Biggest disappointment (but Ubiquitous was not disappointed, since he did not think that she could cope with it) was **Laurel Hurley's** Queen of the Night. Miss Hurley must not try to soar too high before her wings are sufficiently fledged (is that the word? We mean strong . . .), because if she does she won't have a voice good enough to use at weddings. The **Balanchine-Kirstein-Ter Arutunian** combination worked brilliantly. What about more opera produced this way? What about **Mr. Bing** engaging this team to do a little job for him and the Met?

■ Loads of luck to **The Eddy Duchin Fund** shindig coming up in a few days at Town Hall. All sorts of top names in jazz and in the allied music fields such as opera and concert will be on hand to commemorate the great band leader and to assist the **Theatre Wing.** PR behind the event is **John Hershberger,** who's done a wonderful job. . . . **Scribner,** the publisher, kindly sent us **Marcia Davenport's "Mozart,"** reissue of the same. It came out in 1932, and today it is still the kind of book that can make anyone develop a passion for Mozart. We've reread this "Mozart" with joy, one of the happier events of this Mozart year. Next we will reread **"Of Lena Geyer,"** that genuine portrait of a great diva. We love to read Marcia Davenport on singers because she is, after all, the daughter of that great lady of operatic song, Alma Gluck. So it's all authentic. . . . One of the Mozart year's most exhilarating events is being shouted about all along the street, and that's the special Mozart season **Bruno Walter** is readying with the Philharmonic in Carnegie Hall. It's in March, will be the concerts falling in the first two weeks, and is scheduled to feature **Dame Myra Hess,** also the Requiem as interpreted by **Irmgard Seefried, Jennie Tourel, Leopold Simoneau,** and **William Warfield.** Seefried is also to sing "Et Incarnatus Est" from the C Minor. This is the time to get tickets—if you can find them. But if you can't, **CBS** will be broadcasting the events. Bless CBS. . . . So **Bing's** got himself a brace of Italian birds, maybe to atone for the single fowl who didn't twitter so good? The new birdies are **Gino Penno** and **Daniele Barioni.** Last named is new to the U.S. He's about 26, debuted in Milan at the Teatro Nuovo, and he's been gathering laurels in the boot ever since—also in South Africa. So it's good luck to these young men, loads of good luck. . . . And it's good luck to **Ruth Page** and her ballet company. **Columbia's** shipping this glittering troupe out . . . at least for 10 weeks presently. Stars will be **Marjorie Tallchief** and **George Skibine.** The greatest star will probably be the beautiful productions. Ubiquitous can almost guarantee some of the tour stops that they have never before seen such visual lavishness and taste. "The Merry Widow" costumes are some of the most wonderfully made and most glamorous clothes we have ever seen. And the ballets themselves are quite a show. The Ruth Page Chicago Opera Ballet is definitely the kind of caviar anybody will be able to digest. . . . Congratulations to the **Boston Symphony Orchestra** and **Maestro Munch.** The Symphony is celebrating its 75th (what a year for anniversaries!), so this is a specially good time to hear the great organization. It will be putting its best sound well forward. And its done a good thing, a thing which should endear it to music lovers forever and ever: the Symphony and the **Serge Koussevitzky Music Foundation** in the Library of Congress have jointly commissioned 15 new (and they mean *new*) works by top composers. Many are to be heard on **NBC** broadcasts; **Victor's** recording others. Eight come from the U.S., one from South America, six from the old country. Loads of luck to everyone involved. And if you should get your *Courier* before it's off the press, do not forget to tune in tonight (the 30th of January) and watch and listen to the most elaborate music show, the one **Hurok's** dreamed up via **"Producers' Showcase"** on NBC TV. He's even snagged **Tebaldi,** and this time you can see and hear her without fighting your way in. That's all for now. See you closer to spring. UBIQUITOUS

ON THE COVER

La Steber

What with thirty-one roles among her accomplishments, and the thirty-second coming up next month with the Met revival of Puccini's Manon Lescaut, *Eleanor Steber is far from a specialized singer.*

IN this 200th anniversary year of Mozart's birth, it is only fitting that the *Musical Courier* should feature on its cover the American singer who has become the foremost exponent of Mozart singing today—Metropolitan Opera soprano Eleanor Steber.

Fiordiligi in *Cosi Fan Tutte*, which happens to be our cover picture, is only one of the Mozart roles the blonde, blue-eyed soprano has made her own. She holds the distinction of having sung all of the composer's major operas—the aforementioned *Cosi*, *The Marriage of Figaro* (Countess), *The Magic Flute* (Pamina), *The Abduction from the Seraglio* (Costanza), and in the case of *Don Giovanni* she is equally famous for Donna Elvira and Donna Anna. Until last summer there remained only *Idomeneo*. But then she was invited by the Greek Government to sing Ilia in this opera at the first International Festival of Music and Drama in Athens. Ilia proved another triumph for her; the Greek press lavished superlatives on her performance. "She is a miracle—she must be heard and seen to be believed," was the reaction of one of the leading Athens critics.

Cover Picture:
SEDGE LeBLANG

La Steber takes her accomplishments in the field of Mozart singing in her stride. As a matter of fact, her reaction to a recent compliment was typically Steber: "What about *La Clemenza di Tito?* That's still missing from my list. Somewhere and sometime I must do it."

What with 31 roles among her accomplishments, and the 32nd coming up next month with the Met revival of Puccini's *Manon Lescaut*, Eleanor Steber is far from a specialized singer. She is, rather, a modern re-incarnation of the legendary "Golden Age" prima-donna, for her roles range from those of the coloratura to the dramatic soprano repertoire—from Mozart to Puccini, from Wagner to Richard Strauss. One of the most dramatic examples of her versatility was the feat of singing two performances in one day at the Met—Desdemona in *Otello* in the afternoon, and Fiordiligi in *Cosi Fan Tutte* in the evening. "It was simple" is her comment. "Between performances I ate a good-sized steak and had a glass of champagne."

Although she is entirely the product of American musical training, she also shares a truly international reputation with the great divas of yesterday. Few are the American singers today who are as acclaimed in Europe as they are in their own country. La Steber, however, is as much a star in Vienna, Bayreuth, Edinburgh, Athens, Belgrade, and at the Music Festivals of Holland, Prades, or Florence as she is at the Metropolitan Opera or in any of the numerous concerts she gives annually throughout the United States. In Yugoslavia, where she sang opera and concerts under the auspices of ANTA this summer, she was hailed as a musical ambassador more powerful than any political figure our country could have sent there. When she sang Richard Strauss' *Die Frau Ohne Schatten* in Vienna she was compared to Maria Jeritza, one of the all-time favorites of the Viennese public. When she became the first American since Lillian Nordica to open the Bayreuth Wagner Festival season with Elsa in *Lohengrin*, one important German paper commented: "Through Eleanor Steber's stunning Elsa the American contingent of the heretofore almost exclusively European Bayreuth ensemble is now definitely in the dominating position." When she sang Puccini's horseback-riding and gun-toting heroine Minnie in *The Girl from the Golden West* at the Florence Music Festival she dispelled all Italian misgivings about a foreigner's ability to sing their beloved Puccini. The press lauded her not only for "her powerful and crystal-clear voice and rare acting ability," but also for her musicianship, an admiration which incidentally is shared by many of the world's foremost conductors with whom she has sung, like Arturo Toscanini, Bruno Walter, Dimitri Mitropoulos, Eugene Ormandy, Fritz Reiner, and Charles Munch. One musicologist has recently dubbed her "America's newest export commodity." "A little frailer though than cars and ice-boxes, I hope," was her chuckling comment.

One famous columnist, amazed at Eleanor Steber's extremely busy singing schedule, asked her recently whether she was looking forward to a lazy retirement. With honest conviction and that sense of humor which has become almost proverbial among her colleagues, she said: "I could never be idle. Some day I hope to become a character actress. Now I'm only a character. I would also love to run a ranch in Colorado and raise cattle and horses. And at 80 I would die divinely. How? By falling off a horse and breaking my neck."

MOZARTIANA...

". . . why my productions take from my hand that particular form and style that makes them Mozartish, *and different from the works of other composers, is probably owing to the same cause which renders my nose . . . different from those of other people."*

By KENNETH HENRY

IT was opening night at the yellow opera house in Prague. The house was packed for a seven o'clock curtain, and all the men of the orchestra were in their seats, with the full score of the new opera spread out on their music racks—all of it except the overture. For 45 minutes everyone waited in hushed excitement, remembering last year's hit, *The Marriage of Figaro*. It was anticipation of another such hit that kept the audience in their seats so long without grumbling or asking for their money back.

At quarter of eight, an attendant rushed into the pit and handed out the parts, blotted with sand to keep the wet ink from smearing. The composer-conductor appeared, bowed, and raised his baton to conduct the overture to *Don Giovanni*.

At the first break in the applause when it was over, Mozart leaned over and whispered to the concertmaster, "A good many notes fell under the desks, to be sure, but it went off damn well, just the same."

Only a few people knew what had caused the delay—but the one who knew most about it was the composer's wife, Constanze, who sat in a reserved box now, squeezed between Franz and Josefa Duschek, whose house guests the Mozarts were. The Duscheks had thrown a big party the night before for their guests. Late in the evening, some of Mozart's friends became uneasy and said, "The first performance of *Don Giovanni* is tomorrow, and you haven't written the overture yet."

Unwillingly he left the dancing and the punch bowl he loved so much, and went up to his room with Constanze. He asked her to tell him stories to keep him awake and, even as he wrote down the notes, sipping punch, laughed until tears came to his eyes. At three o'clock, he grew drowsy and told "Stänzerl" to let him snooze for just an hour. She let him sleep for two, and he worked furiously from five to seven in the morning, when the copyist came for the score. Mozart made his own deadline, but the copyist missed his by 45 minutes. (Mozart was used to scrambling at the last minute to make a deadline, and he never missed one.)

In April, 1784, a famous Italian lady violinist visited Vienna. She commissioned a new sonata which she and Mozart could play together in the royal opera house. The night before the concert, Signora Strinasacchi still didn't have her music and was getting jittery. Mozart promised and delivered the manuscript (Sonata in B flat, K. 454) the following morning, so she would have all day to practice it.

That night Mozart accompanied her beautifully, with his own music spread out on the rack in front of him. The emperor, who had been staring hard at the score through his lorgnette, played a hunch and asked Mozart to bring the score up to the royal box. The ruled sheet was blank.

"What!" the emperor said. "Are you up to *that* again?" To which Mozart replied, "May it please your Majesty. Not a single note was lost."

A similar occasion was described by Mozart in a letter to his father: "We had a concert today at which three pieces, new ones, of course, of my composition were performed—namely, a rondo to a concerto for Brunetti, a sonata for myself with accompaniment for a violin, which I composed between eleven and twelve last night; but in order to be ready, wrote out only the violin part for Brunetti, and retained my own in my head."

Mozart was always obliging to friends, colleagues, and patrons. He wrote piano sonatas for his students, and arias, sinfonie concertanti, and concertos for professional friends, as well as a piece for a musical clock, and another for the glass harmonica invented by Benjamin Franklin. For most of these works, he was paid little—or nothing.

Mozart even saved a colleague's job once by turning ghost writer. The colleague was the famous Haydn's older brother, Michael, who was organist of St. Peter's at Salzburg. Haydn was too sick to write or perform, but was threatened with the loss of his salary, if he didn't produce two duos for the violin and viola. Mozart obliged with the two duos (K. 423 and 424), which were presented in Haydn's name, to Haydn's prestige and profit.

Although Mozart never wrote anything without a specific purpose, person, or occasion in mind, whatever he wrote always had to please himself and meet his own standards. Often he said, on finishing a work, "I won't get much out of this. But I have pleased myself, and that must be my reward." Another time he complained sadly, "How gladly would I work and work, if it were only left to me to write always such music as I please, and as I can write; such, I mean to say, as I myself set some value on."

Not only did Mozart oblige by filling any orders given him, whether they were requests from friends or paid commissions, but also he fitted each piece of music to the performer he wrote it for.

One of the singers in *Idomeneo* was to be the 64-year-old Anton Raaf, whose powers were declining. Mozart describes everything in detail in the letter he wrote to his father on February 28, 1778:

"I was at Raaf's yesterday and brought him an aria which I composed for him the other day. The words are *Se al labbro mio non credi, bella nemica mia*, etc. He liked it enormously. One must treat a man like Raaf in a particular way. I chose these words on purpose, because I knew that he already had an aria on them: so of course he will sing mine

with greater facility and pleasure. I asked him to tell me frankly if he did not like it or if it did not suit his voice, adding that I would alter it if he wished, or even compose another.

"'God forbid,' he said, 'the aria must remain just as it is, for nothing could be finer. But please shorten it a little, for I am no longer able to sustain my notes.' 'Most gladly,' I replied, 'as much as you like. I made it a little long on purpose, for it is always easy to cut down, but not easy to lengthen.' After he had sung the second part, he took off his spectacles, and looking at me with wide-open eyes, said: 'Beautiful! Beautiful! That is a charming *seconda parte.*' And he sang it three times. When I took leave of him, he thanked me most cordially, while I assured him I would arrange the aria in such a way that it would give him pleasure to sing it. For I like an aria to fit a singer as perfectly as a well-made suit of clothes."

Seven years before this, when Mozart was finishing another opera, *The Abduction from the Seraglio,* he described how he wrote one of the arias with another singer in mind:

"Let me now turn to Belmonte's aria in A Major, *'O wie ängstlich, o wie feurig.'* Would you like to know how I have expressed it—and even indicated his throbbing heart? By the two violins playing octaves. This is the favorite aria of all those who have heard it, and it is mine also. I wrote it expressly to suit Adamberger's voice. You feel the trembling—the faltering—you see how his throbbing breast begins to swell; this I have expressed by a crescendo. You hear the whispering and the sighing—which I have indicated by the first violins with mutes and flute playing in unison."

At the rehearsals of *Don Giovanni,* Mozart graciously put himself out for a trombone player who couldn't manage the notes in the cemetery scene. Mozart stopped the orchestra and went to the player's desk to explain how the passage should be done.

"It is impossible to play," the trombonist said testily. "And if I can't play it, I'm sure you can't teach me."

With an amused grin, Mozart said, "Heaven forbid that I should attempt to teach you the trombone. Here, give me your part, and I will fix it up right away."

He did so, adding two oboes, two flutes, and two bassoons.

Always obliging, Mozart, over the years, provided his sister-in-law, Aloysia, with several showpiece coloratura arias which added to her fame—Aloysia, with whom he had once been in love and who had turned him down, because she thought him "such a little man."

Indeed, Mozart referred to himself in one of his letters to his father as "my littleness." Although his body was small, it was well-proportioned, and he was proud of the figure he cut at palace parties after a performance. Once he was annoyed to overhear the Prussian ambassador remark to someone, "You must not estimate the genius of Mozart by the insignificance of his exterior."

Kelly, an Irish singer who made a big splash in Vienna and became one of Mozart's closest friends, recalled the composer as "a remarkably small man, very thin and pale, with a profusion of fine fair hair, of which he was rather vain."

Because his body was so small, his head seemed over-sized and, as he grew thinner in his last years from overwork, irregular hours, sickness, and poor diet, his eyes, always large and prominent, seemed to bulge out. And his nose looked so big against his thin face that one journalist of the day wrote of him as "Big Nose."

Mozart had so much nervous energy, he couldn't sit still. He would click his heels together when he paced his room and, when he sat down, would drum on the table with his fingers or beat out rhythms on the floor with one foot.

His face was mobile, and at the piano his expression reflected each change of mood in the music. His hands were small, but people who heard him play were always amazed by his precision, rapidity, and the strength of his left hand. Of course, his left hand would be well-developed, for he was a good violinist, and had written five violin concertos at the age of 19 to perform himself.

This little man with the big nose and bulging eyes loved jokes, billiards, dancing, parties, punch, and clothes. For Vienna's carnival balls, he loved most of all to dress up as Harlequin. And once he was so eager to have a coat he admired, he wrote Baroness Waldstätten about "that beautiful red coat which took my fancy so vastly, pray, *pray* let me know where it is to be had, and at what price—for *that* I have forgotten, having been unable to take in anything at the time but its splendor! Indeed, such a coat I must have—one which will really do justice to certain buttons with which my fancy has long gone pregnant! I saw them once, when I was choosing buttons for a suit, in the Kohlmarkt at Brandau's button shop, opposite the *Milano.* They are made of mother-of-pearl, with some sort of white stones around the edge and a fine yellow stone set in the center of each. I should like to have all my things of good quality, workmanship, and appearance! How is it, I wonder, that those who have not the means would be prepared to spend any amount on such articles, while those who *have* the means—do not do so!"

Such was this man with the velvet and jewel-button tastes, and a muslin income. He never saved a penny, even in a flurry of success—such as the time, when he was 28, he gave 22 con-

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certs in Vienna in 37 days. Later, the Viennese public grew bored with him; some of them felt that his music was too daring, and others that it was not gay enough.

For the last four years of his life, Mozart received a stipend of about $3,400, in the equivalent of today's money, as Royal and Imperial Court Composer. Filling out the receipt of one of the quarterly payments he received, he wrote: "Too much for what I do; too little for what I could do!"

But even in the blackest days, the year before he died, when he was sinking deeper and deeper into debt, he was able to be playful and affectionate. At the end of a letter to his wife, after discussing the difficulties of raising a loan of 2,000 florins (about $8,500 in today's money), he added this P.S.: "In writing the foregoing page many tears fell on the paper. Now let us be merry. Prepare yourself; the kisses begin to fly about amazingly. What the devil! Here's a whole bunch of them. Ha! ha! I just now caught three that were delicious."

Mozart was never too worried or depressed not to indulge in nonsense. Once when his wife lost her girdle, a visiting friend searched high and low through the disorder of the room until he found it. To celebrate this great find, Mozart dashed off a three-part song, *"Das Bandel"* (K. 441) — the soprano for his wife, the bass for a friend, the tenor for himself.

Mozart loved nonsense words, retaining all his life a child's delight in concocting them. During one of his concert tours, he wrote to the same friend who had helped Stänzerl find her lost girdle, "Now farewell dearest friend, dearest Hikkiti Horky! That is your name, as you must know. We all invented names for ourselves on the journey. Here they are: I am Punkitititi. My wife is Schabla Pumfa. Hofer is Rozka Pumpa. Stadler is Notschibikitschibi. My servant Joseph is Sagadarata. My dog Goukerl is Schomanntsky. Freistädtler is Gaulimauli. Be so kind as to tell him his name."

Equally much as he loved nonsense, Mozart loved pets, his dog Goukerl mentioned in this letter, and another dog, Bumperl, to whom he sent "a thousand kisses" in letters he wrote home to Salzburg when he was touring as an 11-year-old prodigy. When he was eight, on tour in England, one of his patrons wrote, "While playing to me, a favorite cat came in, on which he left his harpsichord, nor could we bring him back for a considerable time. He would also sometimes run about the room with a stick between his legs by way of a horse." Little Wolferl often sent a thousand kisses to "Herr Kanari," and later in his life wrote an epitaph for a favorite singing starling which he buried in the backyard.

His love of nonsense and pets was part of the easy-going, demonstrative nature which worried his father so much. When Wolfgang was 26, Leopold wrote a friend: "On the whole, I should feel quite easy in my mind, were it not that I have detected in my son an outstanding fault, which is, that he is far too *patient* or rather *easy-going*, too *indolent*, perhaps even too *proud*, in short, that he has the sum total of all those traits, which render a man *inactive;* on the other hand, he is too *impatient*, too *hasty*, and will not abide his time. Two opposing elements rule his nature, I mean, there is either too *much* or too *little*, never the golden mean. If he is not actually in want, then he is immediately satisfied and becomes *indolent* and *lazy*."

But Mozart was not too lazy—or else was continuously enough in want —to write well over 600 works in the 35 years and 10 months of his life.

He wrote down his music as most people write a letter, and tossed the fresh manuscript pages on the floor to dry. He wrote the bass and melody of a piece all the way through, then went back to fill in the middle parts, which were already complete in his mind, although he would invent new ornamental passages as he went along, as he did when improvising at the piano in concert.

To a baron who asked for musical advice and also asked him how he composed, Mozart, then 27 years old, replied:

"You say, you should like to know my way of composing, and what method I follow in writing works of some extent. I can really say no more on this subject than the following; for I myself know no more about it, and cannot account for it. When I am, as it were, completely myself, entirely alone, and of good cheer— say, traveling in a carriage, or walking after a good meal, or during the night when I cannot sleep; it is on such occasions that my ideas flow best and most abundantly. *Whence* and *how* they come, I know not; nor can I force them. Those ideas that please me I retain in memory, and am accustomed, as I have been told, to hum them to myself. If I continue in this way, it soon occurs to me how I may turn this or that morsel to account, so as to make a good dish of it, that is to say, agreeably to the rules of counterpoint, to the peculiarities of the various instruments, etc.

"All this fires my soul, and, provided I am not disturbed, my subject enlarges itself, becomes methodized and defined, and the whole, though it be long, stands almost complete and finished in my mind, so that I can survey it, like a fine picture or a beautiful statue, at a glance. Nor do I hear in my imagination the parts successfully, but I hear them, as it were, together all at once. What a delight this is I cannot tell! All this inventing, this producing, takes place in a pleasing lively dream. Still the actual hearing of the *tout ensemble* is after all the best. What has thus been produced I do not easily forget, and this is perhaps the best gift I have to thank my Creator for.

"When I proceed to write down my ideas, I take out of the bag of my memory, if I may use that phrase, what has previously been collected into it in the way I have mentioned. For this reason the committing to paper is done quickly enough, for everything is, as I said before, already finished; and it rarely differs on paper from what it was in my imagination. At this occupation I can therefore suffer myself to be disturbed; for whatever may be going on around me, I write, and even talk, but only of fowls and geese, or of Gretel or Barbel, or some such matters. But why my productions take from my hand that particular form and style that makes them *Mozartish*, and different from the works of other composers, is probably owing to the same cause which renders my nose so or so large, so aquiline, or, in short, makes it Mozart's, and different from those of other people. For I really do not study or aim at any originality; I should, in fact, not be able to describe in what mine consists, though I think it quite natural that persons who have really an individual appearance of their own, are also differently organized from others, both externally and internally. At least I know that I have constituted myself neither one way nor the other.

"May this suffice, and never, my best friend, never again trouble me with such a subject. I also beg you will not believe that I break off for any other reason, but because I have nothing further to say on that point. To others I should not have answered, but have thought: *mutschi, butschi, quittle, etche, molape, newing.*"

Mozart could not resist ending this self-examination with nonsense words. He preferred to let his music speak for itself, always, and never told his composition students how to do something, but demonstrated it at the keyboard or by writing down the way the notes should go.

At one o'clock in the morning, on December 5, 1791, two months short of the age of 36, Mozart died, with hallucinations that he had been poisoned and believing that the unfinished Requiem Mass had been ordered by a phantom from another wrold (instead of by the anonymous, eccentric count who actually had commissioned it). He believed that he was writing the mass for his own death.

In the nearest equivalent of today's money, Mozart died owing $12,720— including $1,195 to one tailor, $55 to another, $759 to the apothecary, and a viola appraised at $17. His funeral cost the equivalent of under $10. His wife and the three friends who made up the funeral procession to the pauper's grave in St. Mark's cemetery, turned back halfway because it was raining.

If Mozart gave a recital tonight in Carnegie Hall and made an LP recording of his piano sonatas, he would more than cover these debts.

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Portrait of
Lorenzo Da Ponte
By Samuel F. Morse

DA PONTE – IMMORTAL LIBRETTIST

By PAUL NETTL

MOZART'S introduction to the United States as an operatic composer was closely linked to the activities of his librettist, Lorenzo da Ponte. Da Ponte, whose original name was Jeremia Conegliano Corduangeber and whose mother was Ghela Pincherle, was of Jewish extraction. After numerous adventures in Italy, Austria, and England, he landed in Philadelphia. From there he traveled by coach to New York. His life in the U.S.A., which he spent partly in New York, Philadelphia, Elizethtown, N. J., and Sunbury, Pa., was that of a typical intellectual emigrant.

Da Ponte's years in New York were filled with efforts to introduce, or rather promote, the Italian language and Italian literature in America. Da Ponte actually became a teacher at Columbia College, and he and his wife ran a boarding school for a while. He boasts of having taught many eminent students. But like the last brilliant glow of a late summer afternoon, Da Ponte was to enjoy once more the privilege of basking in the honor of his immortal *Don Giovanni*.

It seems almost to have been providence that Da Ponte was privileged to introduce the "opera of operas" to America. In the lively style of his memoirs he tells of the American premiere of the opera. In the fall of the year 1825 Manuel Garcia and his troupe had come to New York, opening their engagement with Rossini's *Barber of Seville* at the Park Theatre. Krehbiel tells the story of how Da Ponte and Garcia met and how Lorenzo introduced himself to the singer as the famous librettist. Garcia embraced him and danced about the room like a child, singing the "Finch' han dal vino."

Da Ponte himself relates how he proposed a performance of *Don Giovanni* to Garcia. There was one difficulty, however. The troupe had no Don Ottavio. But Da Ponte declared himself willing to pay the expenses of a singer for this role. *Don Giovanni* was a great success, though the press was by no means wholly laudatory. "Garcia (who played Don Giovanni)," wrote the weekly *Albion*, "is not much at home in the simple melodies of Mozart." Nor did Barbieri as Donna Anna meet with warm response. Angrisani as Masetto and young Garcia as Leporello came off rather well. "The only person whose performance can be praised without any exception is Mlle. Garcia." Mlle. Garcia, later called Malibran, played Zerlina. As for the singer whom Da Ponte had hired to play the part of Don Ottavio, he was quite inadequate and impossible in the eyes of the critics. The conductor, the French pianist Etienne, is not mentioned by so much as a word.

One little-known witness, and he alone, has written about this first American performance of *Don Giovanni*. He is Prince Bernard of Saxe-Weimar, son of Duke Carl August, Goethe's friend. The Prince was in America at the time and visited the Park Theatre. He writes: "I went one evening to the Italian Opera in [the] Park Theatre. This opera was established here last autumn and is an attempt to transplant the exotic fruit to American soil. It does not, however, appear adapted to the taste of the public here; at least the speculation of the Italian theater is not so profitable as was expected. The members of this theater came from the Italian Opera in London. At their head was Signor Garcia, a very good bass, and [the performance] was directed by a French pianist, M. Etienne. *Don Giovanni* by Mozart was given. It was a great satisfaction to me to see this classic piece so well represented."

The Prince had good taste and good judgment. If the performance was good, some of the credit must undoubtedly go to Da Ponte who had attached himself to the troupe from the very outset. He had, for example, had *Don Giovanni* translated into English, and Garcia had authorized him to have the book printed at his own expense, for sale on his own account. While making a delivery at a certain shop, he bought a lottery ticket and won—$500. Da Ponte blessed *Don Giovanni*, the theater, and the lottery.

Inspired by his success, Da Ponte continued his activities as an operatic manager, even after Garcia's troupe had left for Mexico. In 1829 he invited his niece, Guilia Da Ponte, a mediocre singer, to leave Italy in order to present her to the New York public. His London *pasticcio* "Ape Musicale" was performed and was a failure. Guilia married in this country and her husband took her back to Italy, a fact deeply resented by Lorenzo, who joined the French tenor Montresor in order to engage another Italian operatic troupe. The newly arrived company struggled hard for its existence in the Richmond Hill Theatre at the corner of Varick and Charleston Streets in New York. Rossini's and Bellini's operas were enjoyed, but *Elisa e Claudio* by Mercadante was the main hit. Da Ponte, at the age of 83, was not yet ready to give up his career as an operatic manager. In 1833 he succeeded in building an opera house at the corner of Church and Leonard Streets, at the cost of $150,000. It was the most luxurious theater in the U.S.A. at that time. The house was opened on Nov. 18, 1833, under the direction of Da Ponte and the Cavaliere Riva-Finolli, and at the close of the season, July 21, 1834, a splendid success plus a deficit of $30,000 was the result. The Cavaliere had taken to his heels and the trembling Da Ponte was accountable for the loss. The house thereafter was closed and sold later to a certain James Wallach. In 1837, however, it burned down completely and was never rebuilt.

Da Ponte died at the age of 89. When his last physician expressed doubts about his mental condition,

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Da Ponte improvised Italian poems for him. I do not know whether the poem, found by Stefan Zweig some 15 years ago in Ossining, N. Y., was one of Da Ponte's last improvisations. Mrs. Stefan Zweig, who owns a photostat of that poem, gave it to me. It was found in an album, dedicated to a Miss Dard, and is superscribed. "Il consiglio d'un vecchio nonagenario":

I primi passi appena
Giovinetta innocente, hai finor mossi
Nel vastissimo campo della vita.
Or che l'eta t'invita
A spaziar e internarti in tutti i vari
Sentieri sublunari, i detti ascolta
D'un esperto vegliardo.
Quel che offira al tuo sguardo,
A tuoi passi, al tuo core
In avvenire il mondo
In aspetto giocondo,
Sappilo, e un labirinto
D'error, di Mostri, e di perigli cinto.

La terra ha Vulcani,
Il Mar ha tempeste,
Ha l'aere uragani
E fulmini il ciel.
E come i serpenti
Ira l'erbe, ed i fiori
Cosi tra gli accenti
Da'rei seduttori
Si celan . . . indiide,
Del labbro crudel.
Del drama terrible
Sii pur' spettatrice:
Osserva, ma guardati
Dal renderti attrice
C'a tanto spettacole
Se brami gioir,
Di tutto dei ridere,
De niente scupir.

One could almost believe that Da Ponte, in his old age, was obsessed by a seduction complex when one reads the nonagenarian's warning to innocent girls of the danger of seduction. To him the prototype of the seducer was, of course, his own Don Giovanni and the great Casanova himself.

A free translation of the poem runs as follows:

The Counsel of an Ancient Nonogenarian

Your first steps are taken,
Oh innocent maiden,
Upon the great pathway of life.
And now time will invite you
To the joys which delight you,
The by-ways that glow in the moon.
But one of the sages
Brings the wisdom of ages,
So listen, I beg, to this tune:
He would cut to your measure
A worldful of pleasure;
For know that at present
It's not a bit pleasant.
The earth has its thunders,
The sea has its storms,
The skies have their wonders,
The heaven—alarms;
And just like a viper
That hides in a flower,
The voice of the tempter
Wields desperate power
For the underhand duel
From lips that are cruel.
At this terrible drama
I beg you to stare
Like some panorama
In which you've to share.
To find joy for a while
In these terrors that bound you
Remember to smile—
And they will not confound you.

The autographs of Da Ponte correspond exactly with the samples given by Russo and Livingston, the former in his dissertation, the latter in his edition of the memoirs. Russo's sample is from 1824, that of Livingston from 1816. This autograph is, therefore, the latest we know of. It is carefully written, but there is lacking the "swing" which is characteristic of Da Ponte's earlier letters.

The German novel, *Der Amerika-Müde* ("The Man Who Grew Tired of America"), written by the Viennese author Ferdinand Kürnberger and published in Frankfurt in 1855, is a romantic apotheosis of the journey to America by the poet Nikolaus Lenau. Under the name of Moorfeld, he leaves tortured Europe to begin a new life in the United States, but later returns, revolted by the commercial atmosphere of the New World.

There is a touching scene in this novel, an episode in which the hero, Lenau-Moorfeld, at night on a New York street meets an old man, hungry and cold, wrapped in an old coat. Moorfeld compassionately asks the old man whether the summer nights in America are cold. "Anchi i giorni" (and the days too), comes the reply with a sigh. One thing alone still warms him, he says—his memories of greatness.

Moorfeld treats the old man to a glass of wine, which he empties with a solemn "Evviva Vienna." And now the memories well up. The old man reveals to the stranger that he is Da Ponte. Beside himself, Moorfeld cries: "Da Ponte, rival to Casti and Metastasio, languishing on the shores of Manhattan!" He stands before the aged poet as though he were a holy figure, overwhelmed with emotion. The thought of gazing on a countenance that had been so dear to Mozart transports him.

Some minutes elapse before he is able to regain his composure. Then he addresses the old man chivalrously: "Signor Abbe, I beg you to accept the tribute of my fervent esteem. Wherever culture is to be found on earth, there each man is in your debt. Deeply moved as I am at the misfortune these hostile shores have apparently brought you, I bless the chance that enables me to seize your hand in this hour. I am overwhelmed with appreciation for what it has done for the world. For *Don Giovanni* is the finest flower of musical art, the sweetest and greatest message of the human heart in modern times. And, by God, it is no mere chance that this wreath of honor in our times flowered principally from your verses."

Da Ponte never met with such fervent homage in America. He lived only on his memories—memories he sought in vain to sell to the Americans. He had to write his own eulogies.

Death took his wife from him in 1832, and henceforth only his correspondence with his friends, especially those in Italy, kept him alive. In the English preface to his poem "Storia Americana ossia il Lamento" (1835), he declared that he had resolved to return to Italy to die there, but a letter from an American benefactor, enclosing $50, made him change his mind.

So unknown were his name and his significance in America that he decided to publish 50 letters from eminent personages in Europe, "to achieve recognition by the testimony of trustworthy men. They are all dear to me, on account of their content as well as the names of the writers. But for me the name of my kind-hearted American benefactor is the jewel in the collection, because of the junction at which his letter was written and because of everything he expresses. One such citizen does honor to any place. Perhaps New York can boast many of his kind. I shall leave my ashes to that city to which I have devoted 30 years of my life. Perhaps those ashes will then receive, even from the ill-meaning and ungrateful, *vano conforto di tardi sospiri.*"

The wretched and demoralized circumstances into which the author of *Don Giovanni* had fallen are glaringly revealed by the incommensurate gratitude a gift of $50 could evoke from him! Death was the only possible relief from such misery.

Da Ponte died on August 17, 1838, at nine o'clock in the evening, in a house on the corner of Spring Street and Broadway. To the credit of his American friends, it must be said that his funeral was a touching event. It took place in old St. Patrick's Cathedral, 11th Street near Second Avenue, on August 20. Da Ponte was interred in the cathedral cemetery. Allegri's "Miserere" was performed, and the pallbearers were respected New York citizens who had been his friends.

His mortal remains shared the fate of Mozart's and Casanova's. Da Ponte's grave remained unmarked and was forgotten by the time use of the cemetery was discontinued in 1850. In 1913 it was completely obliterated. No New York monument, no street perpetuates the memory of Da Ponte. A few portraits have been preserved, notably one from the brush of the famous inventor of telegraphy, Samuel F. B. Morse (reproduced at the head of this article). It hangs in the Union Club in New York.

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SAN CARLO OPERA
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"Laurene Buttlar as Maddalena in last night's Rigoletto was sparkling and vivacious. Her voice was luscious and voluptuous and ideal for the part."—*Informacion*, Havana, Cuba.

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***Personal Representative:* Apt. 7-158, Hotel Ansonia, 73rd Street & Broadway**

EDWARD JOHNSON *congratulates* ELEANOR STEBER *after the first performance of* The Abduction From the Seraglio *at the Met.*

STEBER *as Costanza in* The Abduction

STEBER *as Donna Anna in* Don Giovanni *is congratulated by* MR. and MRS. REGINALD GARDNER.

STEBER, *as Ilia in* Idomeneo, *with* ANDREA NOMIKOS, *famous Greek designer of the Royal Theatre in Athens.*

"THE MOZART STYLE"

One thing is certain—if a singer has mastered the art of Mozart he has the foundation for singing almost anything—a thesis which is not necessarily correct the other way round.

By ELEANOR STEBER

ANY discussion by me about the style of singing Mozart must, of necessity, be a personalized account, since each singer has different vocal chords, different emotions, and different training. If someone disagrees with what I say in the following few paragraphs, he should remember that I speak only from my own background and experiences.

To my way of thinking, it is a mistake to speak of a special style of singing Mozart, for then the interpretation of this music becomes something artificial. I believe that in interpreting Mozart a singer should only be concerned with "the best possible style of singing," all the more because Mozart wrote for the Italian bel canto school. His vocal line is much nearer to Handel or Bellini than it is to Bach, whose vocal writing is more instrumental. Oversimplifying matters, we might say that singing Mozart is not a question of vocal exercises but of singing with controlled emotion, which in turn is projected with the full-blooded Italian bel canto.

One thing is certain—if a singer has mastered the art of Mozart he has the foundation for singing almost anything—a thesis which is not necessarily correct the other way round. This was impressed upon me from the very beginning by my wonderful teacher William L. Whitney at the New England Conservatory, a man who was well over seventy when I began studying with him and who had behind him a long career of teaching in the bel canto tradition. As a matter of fact, this was something I must have realized instinctively even before I began my actual studies. Whenever I sang during my school days in Wheeling, W. Va., I would choose at least one number by Mozart. Invariably, people thought that I sang this aria better than those by other composers. The explanation for it is, of course, very simple. I happened to love the music of this master—so florid and yet so logical.

Having been fortunate enough to sing all of the major Mozart operas, with the exception of *La Clementia di Tito*, I find it difficult to discuss them without differentiating between them. Each part is different, and each has its special rewards and problems.

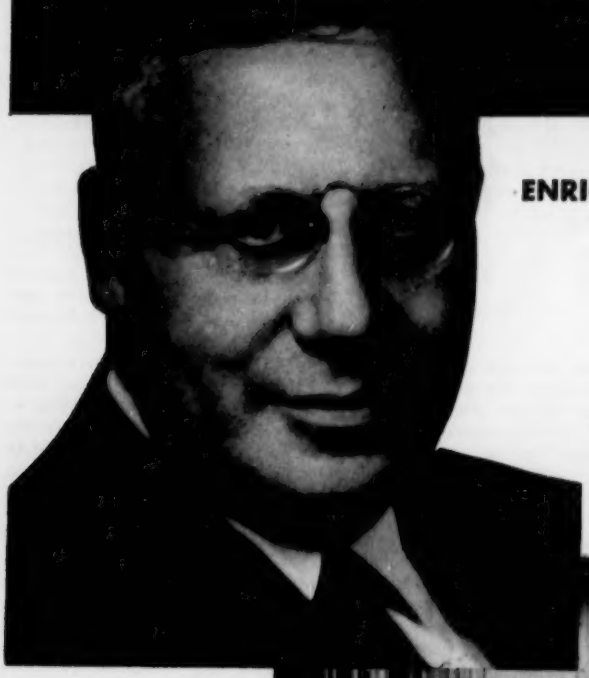
One of the easiest for me is the Countess in *The Marriage of Figaro*. It lies beautifully in the middle part of the voice and doesn't utilize the outer tessituras, like Costanza in *The Abduction from the Seraglio* or Fiordiligi in *Cosi Fan Tutte*. The only problem with the Countess role is a purely personal one—the fact that the "Dove Sono" aria is written in the key of C. To my ears this is a very bland key; consequently, I have a hard time hearing the orchestra, and at all times I have to keep my ears perked so as not to go sharp. If it were written a half tone higher or lower, it would be easier. Not being a musicologist, I could not state this with any positiveness, but I have a vague feeling that the pitch in Mozart's times must have been different from ours. The Countess' first aria, "Porgi Amor," is difficult only because it introduces the Countess vocally, and nerves have a habit of playing havoc with the artist at that point. Ideally, it should be spun out effortlessly, establishing a calm and new mood in the opera.

Having sung both Donna Anna and Donna Elvira in *Don Giovanni*, I would beg to differ with the accepted opinion that the former demands a heavier voice. In my opinion, Donna Anna lies in the lyrico spinto, and Donna Elvira in the dramatic soprano repertoire. The reason most often given for considering Donna Anna a dramatic soprano part is the first aria. I have always felt that this is wrong. This aria is not a matter of volume, but rather of emotional intensity. Donna Anna's music lies beautifully within the tessitura of the lyrico spinto, while Donna Elvira's music often taxes the vocal chords, because it constantly jumps all over the scale. One is hard pressed to create an even vocal line in this part.

Ilia in *Idomeneo* (which I sang for the first time this past summer at the First International Festival of Music and Drama in Athens, Greece) is another pure lyrico spinto part. Although a demanding part, in the sense of making it come to life, it is beautifully written for the voice. It avoids the "jumps" which the role of Donna Elvira has, and for which Fiordiligi in *Cosi Fan Tutte* and Costanza in *The Abduction from the Seraglio* are notorious. When I was first asked to sing Fiordiligi in the new Met pro-

(*Continued on page* 60)

AMERICAN SYMPHONY of NEW YORK



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MUSIC MUSICIANS MANAGERS *and* MONEY

By MARKS LEVINE

From 1941 to 1955, part owner of National Concert and Artists Corp. and Director of its Concert Division

THE recent resolution of the so-called "monopoly" case against the two major concert managements may have created distorted ideas in the minds of music lovers, artists, and the lay public. In comparison with such giant corporations as General Motors, Ford, RCA, DuPont, A & P, the Columbia and NCAC (now NAC) Artists' managements are nothing but a pimple on the industrial body of America. The two companies put together do a gross annual business of less than 20 million dollars, which is much less than the business of one big New York department store or one big New York movie house. The government did "win" the case, but by default. The two "monopolies" just did not have the money or the time or the personnel to fight the case. So they accepted a consent decree, which is nothing but a restatement of ethical standards which I and others have tried to follow for 35 years. And they paid a fine which by its very size indicated that the "elephant of monopoly" gave birth to a "mouse of intangible charges."

However, I am not concerned here with the justice or injustice of the "monopolistic" charges. Instead, I will try to analyze the elusive financial emoluments of the people engaged in music as a profession. In addition to the government case, which dragged on for four years, many misleading statements have appeared in the press. The U.S. Department of Commerce can tell you how many automobiles are produced every year or how many pairs of shoe laces are sold every year. But, unfortunately, no authentic figures are available about the concert business, such as the number of annual musical events, the gross receipts, the net earnings, the touring costs, etc. Statistics don't lie, but when not authenticated or analyzed, they can often distort. Thus, a recent newspaper statement "amazes" the public when it says that more money is spent in America on music than on baseball. But the statement does not add that 90 percent of the "baseball money" is earned by 16 major clubs, while the "musical money" is taken in by hundreds of box offices throughout the country, for hundreds of events, participated in by thousands of artists, orchestra musicians, ballet dancers, opera singers, choruses, stage hands, and related artisans. The statement does not point out that in seven games of the World Series the Dodgers and the Yankees took in about two million dollars, while Toscanini and the NBC Symphony Orchestra in 1950 traveled some 8,000 miles in a special train, gave 22 concerts in 6 weeks—and took in only half a million dollars.

Along comes the *Wall Street Journal* and states that there are 1,000 (yes, one thousand) symphony orchestras in this musical land of ours. Try as I may, I can count no more than 25 *real* major orchestras (on a budget basis there are 33), about 50 second-class and third-class ensembles, and perhaps another 50 orchestras of semi-professional rank which operate on a hit-or-miss basis. And this is being charitable. To call a group of amateurs that give a couple of concerts a year a symphony orchestra is like comparing a neighborhood dry goods store to Montgomery Ward.

One of my ex-colleagues, commenting on the government decision in the "monopoly" case, states that Civic and Community have revolutionized the concert business. I prefer the word "evolutionized." "Revolution" is too violent a word for a process which took 35 years in building. But my colleague forgets to add that Columbia and NCAC in their various corporate existences spent hundreds of thousands of dollars and over 25 years in raising the number of organized audience towns from about 100 to a little over 1,000. And after this herculean task, the total artists' budget of all these towns put together is only about four million dollars, which is about 25 percent of the total NCAC and Columbia business, and only about 8 percent of the total expenditure on "live music" in this country.

When I speak of "total expenditure" I mean, of course, money that comes in through box office windows of concert and opera halls from coast to coast. I do not include records, sheet music, instruments, television, radio, and similar forms of our musical life. On the basis of the above percentages it can be easily figured that I estimate roughly the intake of the nation's box offices at about 50 million dollars. (All my figures must necessarily be approximate.)

Let us take a look at the Metropolitan Opera. In a season of 22 weeks at home and 8 weeks on tour the Met takes in about four million dollars. By adding the income from broadcasting, recordings, minor concessions, and the annual deficit, we arrive at an annual budget of about five million dollars which the Met presumably spends in any one season. If we subtract the costs of administration, production, staging, travelling, advertising, orchestra, scenery, and many other items, about three-quarters of a million dollars is left for the singers. There are about 90 singers at the Met. This indicates an average singer's income of about nine thousand dollars a season. But this is not the whole story. There are about 20 singers at the Met who in one way or another receive between 500 and 1,000 dollars a performance for an average of about 20 performances a season. These are artists of the calibre of Peerce, Varnay, Stevens, Tebaldi, etc. This accounts for almost half a million dollars; which leaves about 300,000 dollars for more than 70 singers. Thus, the income of the average, though indispensable, singer is around four thousand dollars in a season of 33 weeks (including rehearsal time). Out of this income the singer has to pay occasional commissions, vocal lessons, coaching lessons, personal items of costuming (shoes, wigs, etc.), and the usual incidentals of a concert and opera career. Not much of an inducement to spend years in the study of voice, languages, repertory, stage deportment, etc.

Only recently Mr. Bing objected to an artist's use of the words "former star of the Metropolitan." He explained his objection by the statement that she could not have been a "star"

because she was only getting $125 a week. The mere admission that a Metropolitan singer, "star" or no star, was getting a high-grade secretary's salary is an indictment of the entire musical profession. I have managed many artists who sang "star" roles at the Met, from Pinkerton to Boris Godunov and from Amneris to Lucia, who were receiving $200 a week for a 30-week season. The inducement was always "the prestige of the Metropolitan label."

A similar situation exists in the case of symphony orchestras. As I have already said, on a budget basis there are 33 major orchestras in this country. But I prefer to grade orchestras also on a basis of artistic merit, conductorial stature, number of concerts, and length of season. On that basis I think I am generous in saying that we have little more than 20 major orchestras. A conductor of a major orchestra makes a handsome income. But the average player makes between four and seven thousand dollars a year, depending on the length of the season. Such orchestras as the Boston, N. Y. Philharmonic, Philadelphia, and Chicago, have summer seasons of one kind or another, so that one of their average players (exclusive of first-stand players) makes about six thousand dollars a year in a 40-week season of some seven services a week (a service is either a concert or a rehearsal). Such players seek additional income from occasional radio jobs, teaching, etc. But there is very little time, very little energy, very little opportunity for additional work. So much for the drudges of the musical profession.

What about the glamor children—the artists, the public performers? They are presumably the beneficiaries of the approximately 20 million dollars I had estimated as their box office "take." Let us discard the group attractions (Sadler's Wells Ballet, Old Vic Theatre, Ballet Theatre, etc., which take away hundreds of thousands of dollars each), the touring symphony orchestras, the festivals, the scattered opera performances, and I venture to estimate that we will be left with about 15 million dollars of box office income for about 500 artists available to the public today. This still makes the average income very attractive, namely about $30,000 a year. But here comes the joker. I can name some 20 artists whose average gross income from concerts per year per artist is between 50 and 150 thousand dollars a year. I can name another 20 artists whose average income from concerts is about 25 to 50 thousand dollars a year. I speak all the time in terms of "gross income" (box office money or guaranteed fees) before expenses are deducted. These 40 artists, or thereabouts, will thus account for four million dollars a year. This leaves about 10 million dollars for about 400 artists. This is the real gross income of the average artist. But even this is not the whole story.

Let us analyze the average income of a fairly successful artist. The fee of such an artist is established at $1,000 an engagement, so that he will average about $800 per engagement. He will have about 20 engagements a season, so that his total gross figures at $16,000. But let us be generous and say it will be closer to $20,000. What happens to this income? Here is the breakdown: Commisison to the manager, about $3,500; accompanist, about $2,000 (if he is a pianist he will save that, but will probably spend half of it on pianos); travelling, for two people, about $2,000 (if the tour is well routed); printing and publicity, about $750; hotels, food, taxis, tips, etc., about $1,000 (at $50 a day); advertising, loss on a New York recital, clothes, and miscellaneous, about $1,500 (which is very conservative). Total in round figures, $11,000. Thus, the "successful" artist is left with about $9,000 for his "at home" expenses. If he is a family man, it is not a very enticing picture for a person who may have spent 10 to 15 years developing his or her artistic talent, and thousands of dollars in study, preparation and the early beginnings of his career. The story of the lesser artist—who may be no less talented, but has not quite "caught on"—is dismal. And how many of the 400 artists are in this "successful" category? For this I can analyze the NCAC list, with which I am most familiar.

During the major part of my regime the NCAC list (exclusive of groups, but including the Hurok list) averaged about 115 artists. I would divide them into four groups according to the size of their tours: 8 *top-flight* tours (30 dates or over); 12 *good* tours (20 to 30 dates); 20 *fair* tours (10 to 20 dates); 75 *poor* tours (1 to 10 dates).

And, please remember, I am using one of the two best lists in the business, including Hurok's glamorous list. And I am using a company which presumably "monopolizes" several hundred Civic towns. On a ratio basis, 75 out of 115 means that 65 percent of the list does not even scratch the surface of "making a living." In fact, on the basis of even 10 dates, an artist owes himself money at the end of the season. And I wish to state emphatically that *these are all good artists.* Not every singer is a Flagstad or a Pinza, not every violinist is a Heifetz or a Milstein, not every pianist is a Horowitz or a Rubinstein. But every one of these artists is qualified to give an artistic and enjoyable performance.

Well, then, does the manager get away with a large slice of the box office "music money"? I am sure my ex-colleagues will forgive me when I say that out of about 40 national managers (including top executives of the two major companies) and about 100 local managers (excluding clubs and colleges), only a handful are large earners. The rest are to be counted among the lower-middle bracket of the nation's executive earners. The three best-known national managers have done well, but not entirely out of everyday concert business, as it is today. S. Hurok, a man who saw many hazardous years, owes his success to great flights of imagination, an astute feeling for the public pulse, and the courage to gamble on the success of ballet companies and other foreign importations. Judson has been a successful orchestra manager for 40 years, but has profited from other interests as well. Schang entered the field some 40 years ago and, in association with Coppicus, started auspiciously with such luminaries as Caruso, Whiteman, Chaliapin, and Talley at a time when competition was not so keen and the managerial routine not so cumbersome and expensive. The income of most managers who work twelve and more hours a day, seven days a week, would look ludicrous alongside that of men in similar positions in any other occupation. The same is true of local managers. I can name about ten who by various means of capable application have done well. The rest just about manage to keep their heads above water in the face of constantly rising artists' fees, local expenses, public apathy, mechanical competition, surplus talent, conflicting events, and other factors.

The Solution? I wish I knew. There is the problem of overcrowding. Maybe we have too many performers seeking public recognition. There was a time when we believed in killing little pigs, but is it fair to stifle talent? Government support? Yes, I believe firmly that 10 or 20 million dollars (a mere bagatelle in our national budget) would cover the deficits of all our worthy opera and symphony groups. But who would decide who or what deserves government support? We recently welcomed here two Soviet "freaks"—Oistrakh and Gilels. (I call them "freaks" only in the sense that any good artist, being the first visitor from Soviet Russia or from the Moon, would enjoy sensational success as a curiosity.) Both great artists. Both here, presumably, in the so-called "Geneva Spirit." I would estimate the gross intake of each of them at around $100,000. But what about the nameless artists and talents in Soviet Russia? How are they faring? Are they supported by the government?

The question comes up: Is this not the case with all the other professions? Perhaps. But they are not glamorized. A lawyer in a courtroom, a doctor in a hospital, an engineer in a railroad cut, is just an educated artisan. But a violinist in Carnegie Hall, a soprano at the Met, a pianist in Town Hall, is a glamorized artist. I would like to suggest that some Foundation establish a fund to study the problem of our musical talent, both arrived and untapped, just as we study the problems of physical and mental well-being.

L to R: THOMAS MARTIN, ADRIANA KNOWLES, LUBEN VICHEY (*president of National Artists Corp. and Civic Concert Service, Inc.*), MRS. THOMAS MARTIN.

Festivities MARK ANNUAL CONFERENCE of CIVIC CONCERT SERVICE

WEDNESDAY morning, January 4th, marked the opening of the 10-day schedule of business sessions and an exciting round of social events, Town Hall musicales, concerts, opera, and theater performances marking the 35th Annual New York Conference of Civic Concert Service, Inc.

Luben Vichey, President of Civic Concert Service and National Artists Corporation, addressed the opening meeting of the conference in the Crystal Room of the Madison Hotel in New York. Principal topics of discussion at the conference were the operational procedures of the new regional plan which has been put into effect by Civic Concert Service and the consolidation of the Chicago office with the New York office. In outlining this plan, Mr. Vichey stated: "We believe the reorganization of our field work through the installation of Regional Directors will provide our Associations with a more highly personalized service than has heretofore been possible. The elimination of the Chicago office will greatly increase the efficiency of our service to the many Civic Music Associations throughout the United States and Canada."

Presiding at the regular meetings were Harlowe F. Dean, Vice President in Charge of Operations of Civic; Robert Kuhlman, General Field Manager; Collins Ervin, Pacific Field Manager; Donovan Witham, Western Field Manager; and James Cooper, Eastern Field Manager.

Announcement was made of the appointment of the following members of the Civic staff as Regional Directors:

Donovan Witham — Western Field Manager and South Western Regional Director.

Collins Ervin—Pacific Field Manager and South Pacific Regional Director.

James Cooper—Eastern Field Manager and South Eastern Regional Director.

Mrs. Lois Brannan—North Central Regional Director.

Dorothy Van Andel—Pacific North-West Regional Director.

James Browning — North Eastern Regional Director.

Mrs. Marjorie Lee—Mid-Eastern Regional Director.

Mrs. Edith Lowry — South-Central Regional Director.

Benita Shields—New England Regional Director.

Roy Williams — Mid-Western Regional Director.

Martha Smith — Central Regional Director.

Guest speakers at the conference were S. Hurok; Gerard Semon, Vice President of National Artists Corporation; Marianne Semon, Vice President of National Artists Corporation; Phil Tippin, Director of the Lecture Department of National Artists Corporation; and Lawrence Fitzgerald, Booking Director of National Artists Corporation. The opening social event of the conference was a cocktail party given by Blanche Thebom and her husband, Richard Metz, in their 57th Street apartment. An unusual and stimulating afternoon was afforded by a musicale followed by a cocktail party in the Sky Room of the Hotel Pierre, given by several artists on the roster of the Lecture Division of National Artists Corporation. Entertaining at this musicale were Stan Freeman, Goya and Matteo, Roberts and Walker, the Knowles Duo, Continental Aires, and duo-pianists Nelson and Near. The representatives were guests at a Metropolitan Opera performance of *Rigoletto*, which featured Roberta Peters, Guiseppe di Stefano, Robert Merrill, and Luben Vichey.

This season Luboshutz and Nemenoff especially arranged their concert schedule to be in New York during the conference and entertain at cocktails and buffet supper in their home.

One of the high spots of the round of festivities was a luncheon given by impresario S. Hurok in the Hunt Room of the "21" Club. Mr. Hurok toasted the representatives and praised the fine spirit and enthusiasm in evidence at this conference.

The entire staff attended concerts by Victoria de los Angeles, Maria Tipo, Seymour Lipkin, Segovia, The Kabuki Dancers, and the Mozart Anniversary Concert of the Symphony of the Air at Carnegie Hall. Several afternoons were spent hearing musicales in Town Hall presented by various artists from the National Artists Corporation roster.

Climaxing the festivities of the conference was a cocktail party and buffet supper given by Mr. and Mrs. Vichey at their spacious Fifth Avenue home in honor of the Civic representatives. The guest list of 250 included artists under the management of National Artists Corporation, the staffs of Civic Concert Service and National Artists Corporation, and other dignitaries in the musical field.

Standing, L. to R: HENRI DEERING, NICOLA MOSCONA, BORIS GOLDOVSKY, PHIL TIPPIN (*Dir., Lecture Bureau*), ROD STRONG. *Seated*: DOROTHY VAN ANDEL (*Pacific N. W. Regional Dir. for Civic*), BORIS GREGORY.

L to R: GIDEON GRAU, AARON SHAPINSKY, BURT PAGE *(Civic Representative)*, JOSEPH EGER, MARIANNE SEMON, *and* GRACE HARRINGTON. *Messrs. Grau, Shapinsky, and Eger, and Miss Harrington are members of the Eger Players Group. Mrs. Semon is a Vice-President of National Artists Corp. and Director of the Opera and Foreign Bookings for the organization.*

L to R: ROBERT KUHLMAN *(General Field Manager of Civic)*, VIRGINIA MACWATTERS, HEINZ HAMMERMAN, *and* MR. *and* MRS. JULIAN OLEVSKY.

Standing, L to R: CLARAMAE TURNER, LUBEN VICHEY, NELL RANKIN, *and* BEVERLY SILLS. *Seated*: MADELAINE CHAMBERS *and* VIRGINIA MACWATTERS.

L to R: NORMAN CAROL, MR. *and* MRS. PIERRE LUBOSHUTZ *(duo-pianists Luboshutz and Nemenoff)*, *and* HARLOWE F. DEAN, JR. *(Vice-President of Civic)*.

L to R: MRS. JULIAN PARRISH, JAMES BROWNING *(Northeastern Regional Director of Civic)*, MARGARET CARSON *(Assistant to the President, National Artists Corp.)*, JULIAN PARRISH *(Continental-aires)*, *and* LOIS BRANNON *(North Central Regional Director of Civic)*.

Photos: Louis Mélançon

By JAMES C. PETRILLO
President
American Federation of Musicians

THE MUSICIAN'S ECONOMIC PLIGHT

GREAT musicianship is born of the masses of musicians, just as baseball greats come from among the thousands of players on the nation's sandlots. Theatres, movie houses, dance halls, and restaurants once provided the training grounds for fine musicianship because they afforded the fledgling musician a chance to earn a living while advancing his art. Today, however, the entire profession is threatened by lack of opportunity for the musician to earn a living in these fields.

A change began at the time the electronic amplification tube came into use. The sound-track supplanted thousands of capable musicians in the nation's movie houses. Wired music and juke boxes displaced them in restaurants and other places of entertainment. Progressively over the last three decades, the techniques of mechanized music have accumulated until now the musical output of a single instrumentalist or a single orchestra can be heard simultaneously by millions of people. Or, if recorded, it can be heard over and over again by millions, while the musician is employed only for the initial performance. There have been many instances where the musician's own recordings have been the means of his losing employment. As I have said many times, it's a case of the musician playing at his own funeral.

These facts are borne out by a national research company which, in the process of surveying the economics of music and musicians in America, discovered that less than 30 percent of the 252,000 musicians belonging to our union now find it possible to earn all or most of their livelihood at their chosen profession. At a time when Americans, generally, never had it so good, musicians never had it so bad.

Progress of technological displacement of the "live" musician has proceeded at a rapid pace, although the musician's union and the industry has helped soften the blow through the free music programs made possible by recording and transcription funds. But technological change is not alone the answer to lack of employment opportunity for the musician.

An equally important job loss to the musician is the same bugaboo that has plagued the business man. This is a federal tax policy that dates back to right after World War I when the government imposed a heavy tax on customers frequenting dine and dance places. This wartime tax continues today, costing 20 percent on top of the food-and-beverage check, and costing musicians (according to findings of the research company) some 50,000 jobs, not including a couple of hundred thousand additional jobs for waiters, cooks, and other service help formerly employed in now darkened entertainment establishments which were forced out of business because of the tax.

Many fine musicians came out of those places of entertainment. They afforded the home-town musician a chance to get a start in his own environment. Unfortunately, the once-familiar cartoon of young Johnny sweating it out over a practice piano while the sandlot beckons isn't altogether an accurate picture of young America. There are millions of pupils studying music in public and private elementary and high schools today. Many of them like music well enough to consider it seriously as a profession. But none but a doting parent, financially able to indulge whims, could condone such a choice. For the most part, musicianship is doomed to a grubby existence along with other arts, unless proper recognition is accorded it and help is forthcoming, in the form of relief from an oppressive tax and also through governmental recognition of the arts.

If we think of the professional musician merely as another working man we may feel regretful but not seriously concerned over his distressed economic status. After all, he has been a condemned man for a long time and we don't hear of many musicians starving or see many of them on relief. Surely they have found some way of solving their problems, we are apt to say. And of course they *have* found a way. They have stopped being musicians!

What is being done to help the situation among the musicians of this country? The answer to this is that the American Federation of Musicians is carrying on an intensive campaign on a nationwide front to restore some 50,000 jobs to deserving musicians, through the repeal of the 20 Percent Federal Amusement Tax.

Our current campaign aims at reviving an important segment of the entertainment business that represented about one-half of the total employment potential for musicians before it was all but wiped out by a wholly uneconomic federal tax policy. We believe this project is equal in importance to our 20-year fight to survive the ever-growing threat of "canned" music, because next to unbridled machine-made music, the Federal 20 Percent Amusement Tax is the gravest threat to musicians' livelihood and to the future of music itself.

This tax is commonly described as a "tax on luxuries." Actually, this tax does not apply on the champagne you drink or the expensive food you eat, provided the place you patronize furnishes no entertainment for your pleasure and no music for dancing. This so-called "luxury tax" invites you to eat and drink all you want, but don't dance or sing or your fun will cost you 20 percent on top of your dinner check.

Our union has long called this levy a *tax of no return*. Everyone wants to

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PAUL HUME, *Washington Post*

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and

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N. Y. TIMES: "Leontyne Price sang Pamina with a beauty of tone and purity of style that should have satisfied the most exacting Mozarteans."

CHICAGO DAILY NEWS: "*The Lyric Theatre ought to snap her up;* they would have a new American star to compare with their imports."

N. Y. WORLD TELEGRAM: "I was deeply impressed by the vital and warm-toned Pamina of Leontyne Price who last year gave us a thrilling Tosca in the same TV series."

WASHINGTON POST: "Starting out on an elevated plane she reached her peak in one of Mozart's greatest arias in which *few singers today could equal her.*"

N. Y. POST: "Leontyne Price as Pamina (was) remarkable. The velvet sheen of (her) voice and her effortless command of the Mozart style were something to remember."

LOS ANGELES TIMES: "Leontyne Price's style was notable as Pamina, and she accomplished *some rarely beautiful singing.*"

VARIETY: "This is the second major opera role on NBC-TV by Miss Price. She first played Tosca and now Pamina. The Negro soprano who scored in the revival of *Porgy and Bess* possesses a rich and deep soprano, with a lot of color."

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balance the national budget. Well, we have the facts to prove to the Treasury and the Congress that the nearly 39 million dollars this ruinous tax brought in during the last fiscal year is a small return, indeed, compared to the increased individual and corporate tax income the Treasury would get if they'd let our people go back to work. Our research people estimate that for each musician who would get a job through repeal of the 20 Percent Tax, there would be five more jobs for such employees as waiters, waitresses, kitchen and other service help. This means another quarter-million people employed—all paying income taxes.

All this tax has ever done is to keep musicians out of jobs, make it impossible for small establishments to have entertainment, and deprive the average person of a chance to enjoy himself.

We have conducted an intensive grassroots educational campaign to convince the public as well as members of Congress that this discriminatory legislation imposes: (1) a wartime levy which has long since become a "tax of no return," and (2) a job hurdle in a profession that has long suffered from critical unemployment.

While our Tax Relief Committee has been busy directing the field work among members of Congress, the Research Company of America employed last April by the Federation has made a nationwide study of the economic effects of the 20 Percent Tax. It has completed its fact-finding and, in its own words, has confirmed the following:

(1) This tax is responsible for almost as many job losses as was caused by "canned" music.

(2) Our economists tell us they will be able to prove to the Treasury and Congress that the 39 million dollars this tax returned in the last fiscal year would be *exceeded* by personal and corporate tax accruals if the tax is repealed or substantially reduced. *This tax is actually costing the Treasury revenue.*

(3) At a time when generally high employment prevails, only 32.8 percent of our membership can gain their chief livelihood as instrumentalists.

(4) The future of music in America, as well as the livelihood of musicians, is gravely threatened by this unjust tax policy.

(5) The tax imposed shortly after the end of World War I continues today as the highest "wartime emergency tax" of its kind—long after World War II has ended. In point of discrimination it is unmatched by any levy on the tax rolls.

We are especially interested in the complete findings of our Tax Relief Committee's research program, for it will mark the first time that government, employer, or union has ever conducted a scientific study on a nationwide basis to determine the impact of a particular tax on a particular group—in this case musicians.

Early in December many friends of music took it upon themselves to come to Washington to impress upon those concerned the importance of musicians obtaining relief from the 20 Percent Amusement Tax.

Dr. Howard Mitchell, conductor of the National Symphony, and band leader Guy Lombardo met for the first time to join forces with other well-known figures in the world of music at a Washington press conference to make an appeal on behalf of the "most depressed professional group in the nation"—America's musicians.

A. W. Zelomek, president of the International Statistical Bureau, Inc., gave the press a review of his testimony earlier that day before the Mills Subcommittee of the Joint Economic Report. The economist said that the Federal 20 Percent Amusement Tax was one of the chief causes of unemployment among musicians. He remarked that because of such a tax, employment opportunities for musicians in places subject to the tax have dropped 55 percent. "Complete elimination of the tax," he said, "would lead to much higher business income tax payments, particularly small establishments which provide dancing or entertainment for their patrons."

Others in the group who supported the musicians' case to members of the press and others interested included: Miss Vanett Lawler, Executive Secretary, Music Educators National Conference; Miss Marie A. Hurley, Chairman, Legislative Department, National Federation of Music Clubs; Edward Fein, Managing Director, Research Company of America; Admiral LeSauvage, Legislative Chairman, The American Restaurant Association; Armand Kussworm, executive head of the national restaurant group; M. O. Ryan of the American Hotel Association, and others.

Our Tax Relief Committee is fully aware of the task it faces. The Treasury indicated in October hearings, and the President emphasized in his "State of the Union" message, that the present attitude of the Administration is to resist all proposed repeals and reductions of all excise taxes, including ours.

Our Tax Repeal Committee recognizes the dangers inherent in a Presidential election year, when the tax-cutting insistence of Congress is likely to be on vote-getting slashes on personal taxes to the exclusion of relief from particular nuisance taxes.

Nevertheless, our membership feels that the time to get rid of this tax is now, and our campaign has been based on that premise. It is the will of our 252,512 members in 700 locals that the demand should be made now, and that it be continued until relief is obtained and the jobs of musicians restored.

I have outlined for you the economic side of the musician's plight. But in this particular case there is the disastrous effect on our nation's culture. With less than 80,000 musicians out of a total of 252,000 earning the bulk of their living out of music, there remains a very small training ground and even less incentive for any part of the more than 30 million music students in our country to continue in such a profession. The sad truth is that lack of employment opportunities is stifling one of our nation's basic cultural arts.

The musician holds the same relation to the nation's cultural health that the farmer occupies in regard to the nation's economic health. When the farmer is depressed by economic changes, the nation, through the Federal government, gives him help. But in a period during which the musician has been hard-pressed by technological changes his economic position has been further impaired by this ruinous 20 percent tax.

Our symphony orchestras have survived, and even grown, despite the constant and harrowing shortage of funds. But they will not be able to survive a shortage of musicians possessing the highest degrees of skill. And as the economic opportunity for musicians of all kinds dwindles, the present shortage of skills will grow.

We are able to understand that an economic depression on the farms will bring on an economic depression for the nation. We should be able to understand, from the evidence presented on all sides, that an economic depression among musicians will lead to a cultural depression for the nation.

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— Washington (D.C.) Post and Times Herald

"Little Paris Singers Captivate Audience." — Washington (D.C.) Evening Star

"Little Singers Score Hit in Local Concert." — Manchester (N.H.) Union Leader

"Little Singers of Paris Thrill Audience."
— Keene (N.H.) Sentinel

"French Boy Singers Acclaimed."
— Pittsburgh (Pa.) Press

"Little Singers Recital Dramatic."
— Pittsburgh (Pa.) Sun-Telegraph

"Little Singers Please Large Audience Here." — Wheeling (W. Va.) Intelligencer

"Little Singers of Paris Prove to be Remarkably Accomplished Boys."
— Columbus (O.) Dispatch

"Little Singers of Paris Charmed Large Tiffin Audience Last Night."
— Tiffin (O.) Advertiser-Tribune

"Little Singers Please Big Audience Here." — Toledo (O.) Times

"Little Singers of Paris Hailed in Concert Here." — Detroit (Mich.) News

"Boy Singers from Paris Enchant Large Audience."
— Lansing (Mich.) State Journal

"Little Singers of Paris Praised."
— Chicago (Ill.) Sun-Times

"Moving Christmas Program is offered by Little Singers."
— Chicago (Ill.) Daily Tribune

"Boy Singers of Paris Give Rare Treat."
— Rochester (N.Y.) Democrat and Chronicle

"French Boy Choir Draws Big Crowd."
— Cincinnati (O.) Times-Star

"Paris Choir Talented."
— Windsor (Ont.) Daily Star

"Little Singers Prove Excellent Ambassadors." — Quincy (Ill.) Herald-Whig

*The above are headlines from reviews of the most recent tour.

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MOST ROMANTIC OF THEM ALL

Of all the romantics, Chopin included, Schumann was the most romantic, the one most symbolic of his age, the most introspective, and the one most responsive to the new, allied art forms that were sweeping Europe.

By HAROLD C. SCHONBERG

IT may come as a surprise to learn that Mozart is not the only composer worthy of commemoration in 1956. One hundred years ago, come July 29, poor, mad Robert Schumann went to his rest after a lifetime of struggle, misunderstanding, and ceaseless work. It was not that Schumann was completely neglected during his own day. No great composer ever has been; and, after all, among the hundreds of prominent musicians active in the 1850s it was Schumann to whom the young Brahms turned for study and advice. Genius attracts genius.

But whereas the professionals and the avant-garde of Schumann's lifetime took a great interest in his music, most of the concert-goers and critics completely failed to respond to his romanticism, his compositional eccentricities, and his intense introspection. Clara Wieck, his wife and one of the most popular pianists in Europe, never could put Schumann's keyboard music across during his lifetime. Even Liszt himself, the idol of the time, failed miserably with the "Carnaval" and wrote Schumann apologetic letters for not programming his music. (Liszt always knew the side his bread was buttered on.) That great ass, Henry Fothergill Chorley—one of the most powerful critics in England—apparently took Schumann's music as a personal affront. In 1852 he wrote about what he considered the characteristics of "Dr. Schumann's" music—"the same skill of covering pages with thoughts little worth noting, and of hiding an intrinsic poverty of invention, by grim or monotonous eccentricity. There is a style, it is true, in Dr. Schumann's music—a certain thickness, freaked with frivolity — a mastery which produces no effect—a resolution to deceive the ear, which (as in the case of certain French composers")—Chorley refers to Berlioz—"ends in habituating the ear to the language of deception; and spoils the taste without substituting any new sensations of pleasure." Chorley then bewails the possible future date when Schumann's music might be accepted by the public. This, he believed, would imply a decadence of taste even worse than that which obtained in the miserable and heathenish days of 1848.

How wrong can a listener be? Even at the removal of a hundred years, and with Schumann safely ensconced as a classic, it is difficult to understand how a presumably qualified critic of 1848 could fail to respond to *certain* aspects of the music. Granted that some of the harmonies were harsh. Granted that some of the rhythmic suspensions and dislocations (among Schumann's favorite devices) were inexplicable to ears not far removed from Mozart's. Granted that the form was a long way from classic form. But what about the individual melodic lines? And the dedicated personality that comes through everything Schumann wrote? And, above all, the feeling of sheer, unmistakable, poetry?

For Schumann was among the most personal and poetic of composers. Of all the romantics, Chopin included, he was the most romantic, the one most symbolic of his age, the most introspective, and the one most responsive to the new, allied art forms that were sweeping Europe. And he was also the most dedicated. His was a flame that burned eternally hot and finally engulfed him. Only Berlioz matched him in enthusiasm for the cause of romantic music, but Berlioz had neither Schumann's generosity nor scope. Consider the other romantics. Mendelssohn (so beloved of Chorley) had great honesty, but nowhere comparable vision. Chopin moved in his own orbit, completely uninterested in the music of his fellow romantics. Liszt flitted here and there, a genius who lacked discipline, a generous spirit who gloried in his own generosity and in the adulation of others.

To this day Schumann presents problems, though most of these problems are of an extra-musical nature. His music has in it many elements of autobiography—elements that meant much more to him than to any listener. His letters to Clara are full of tantalizing allusions. "I have just discovered that it strikes twelve at the end of the 'Davidsbündlertänze.'" "In my latest compositions I often hear many things that I can hardly explain. It is most extraordinary how I write almost everything in canon, and then only detect the imitation afterwards, and often find inversions, rhythms in contrary motion. . . ."

One can cite many such illusions. The most pertinent one is contained in a letter to Clara dated April 13, 1838: "I am affected by everything that goes on in the world, and think it over in my own way, politics, literature and people, and then I long to express my feelings and find an outlet for them in music. That is why my compositions are sometimes difficult to understand, because they are connected with different interests; and sometimes striking, because everything extraordinary that happens impresses me, and impels me to express it in

music. And that is why so few [modern] compositions satisfy me, because, apart from all their faults of construction, they deal in musical sentiment of the lowest order, and in commonplace lyrical effusions. . . ."

It never once occurred to Schumann that he could have had a great success by lowering his standards a little. He was a melodist with the best of them, and he could have turned out all the pretty salable trifles any publisher could have desired. But when it came to art he was the most uncompromising of idealists. How sad and wistful is one of his remarks to Clara!—"I confess, it would be a great delight to me if I ever succeeded in writing something, which when played by you would make the public dance with delight, for we ocmposers are all of us vain, even when we have no reason to be so."

Such successes were few in his lifetime. He taught, wrote articles on music, conducted (very badly), composed incessantly. His literary style was extravagent. So, indeed, was his musical style, but the extravagance there was tempered by a taste and discipline not always apparent in his critical writings. At that, he was a much better critic than many modern observers concede. Not much more than a generation ago Schumann was generally conceded to be the finest music critic who ever lived. Then some doubters came aboard, pointing out that he hailed to the skies such nonenities as Niels Gade and others now forgotten.

All of which is, I think, completely unimportant. The question is not how many nonentities he praised, but how many geniuses he failed to praise. The answer is: none. He was the first to recognize Chopin and Brahms. He had a little distrust of Berlioz, but his criticism of the "Fantastique" is a model, and he was the first to say of it: "In spite of the outward formlessness of this work we must recognize its intellectual coherence." He recognized Liszt for what he was, deploring the "tinsel" in his work but hailing the advances in piano technique and harmonies that the pianist brought. Mendelssohn he adored. He was among the first to greet Schubert as a titan (long before he upheld the cause of Schubert in print he had admired his music, and when he learned of Schubert's death Schumann spent the night in tears). Beethoven, of course, he revered.

Which is a pretty good record. It is even more impressive when one considers that Schumann was a contemporary of most of these composers, and that none of them was then a "classic." And, far from being ever the genial writer, Schumann lashed out unmercifully at any kind of music he considered not up to the highest standards. He was the constant foe of Meyerbeerism and Rossinism. He disdainfully sneered at the salon music of men like Herz and Hünten. As for Gade, Schumann well recognized the dangers that were to beset the young man; he mentioned them in print; and it was not Schumann's fault if they all came true. Critically speaking, Schumann may not have had the literary flair of a Berlioz or a Shaw—but if there ever was a greater music critic the name does not spring to mind.

Surprisingly little scholarly work has been done—in the English language, at any rate—on Schumann's music. Considering the great number of disguised allusions in his works, it is strange that musicologists have not swarmed all over the Schumann canon. In essence, of course, those allusions are relatively unimportant. A composer stands or falls on the actual notes he writes on paper, not on the extra-musical meanings those notes happen to have for him. At the same time, paradoxically, a knowledge about what the composer had in mind helps explain the music. Schumann's "Carnaval" can be fully enjoyed on its own, as absolute music, but its meaning is enhanced when one comes to realize that it is based on four notes —ASCH— and even more enhanced when one realizes that those four notes stand for the musical letters of his own name and also for the town of Asch in which a lady-love resided. Schumann's music is full of such conceits.

Like nearly all composers, Schumann wrote a good deal of music that is seldom or never heard today. One looks through the catalogue with interest. Is his *Julius Caesar* Overture anywhere near as good as his *Manfred?* Are his choral works worth revival? How about his opera *Genoveva?* One wonders . . . especially since occasional works turn up, out of the darkness, that are very much worth hearing. This writer, for one, greatly admired the "Concertstück" (Op. 92) for piano and orchestra when Rudolf Serkin, a few seasons back, gave its first local performance in goodness knows how many years. On LP discs one can hear chamber works like the charming "Märchenerzählungen" for clarinet, viola, and piano—a work never heard in concert, but an exceedingly beautiful and sensitive piece of writing. If the other neglected Schumann works are on this level we have been missing much.

Fortunately the representative Schumann has never dropped from the repertoire. As long as there are pianists we shall continue to hear the "Carnaval," Etudes Symphoniques, Phantasy in C, "Kreisleriana," and equivalent masterpieces. The Piano Quintet, among the chamber works, will always be with us. So will the songs and song cycles (shamefully neglected by recitalists in recent years). So will the symphonies (some of them presented in monstrous rescorings by tasteless conductors) and the Piano Concerto in A Minor. Schumann needs no defense. But a little more appreciation of his unique figure in musical history would not be amiss.

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THE AMERICAN SYMPHONY ORCHESTRA LEAGUE

—*WHAT IT IS AND WHAT IT DOES*

The purpose of the American Symphony Orchestra League—"to do whatever it can to help orchestras help themselves . . ."—has led the League into a maze of activities and experiments—some of them extremely valuable, a few inspired . . .

By **HELEN M. THOMPSON**
Executive Secretary

THE American Symphony Orchestra League is described occasionally as "phenomenal" because it was started modestly by and for U. S. grass roots symphony orchestras and, by the process of osmosis rather than through high-powered promotion, now encompasses the professional symphony world in the U. S. and Canada as well. The League is a non-profit service corporation, whose voting membership consists of symphony orchestras of all kinds (major, community, college, and youth orchestras—each having one vote in League official business); and whose non-voting or associate membership consists of organizations of various kinds including symphony women's associations, community arts councils, libraries, educational institutions, music business houses, a few churches, information agencies of foreign countries, and individuals — conductors, managers, musicians, members of orchestra executive boards and women's associations, composers, music critics, mayors, a rancher, artist managers, musically active people in a dozen foreign countries, etc.

Over 600 U. S. and Canadian symphony orchestras are represented in the League membership. Counting all classifications of membership (individuals and organizations), the total paying membership is over 1000. (In June 1950, when the League employed its first executive and opened a national headquarters, total membership was 72.)

Basic financing for League operations comes from dues paid (on a sliding scale) by the membership. Orchestras operating on more than $100,000 annually pay League dues of $150 per year. Orchestras operating on less than $500 a year pay annual League dues of $10—an amount which, incidentally, does not cover the League's costs of servicing these memberships, but it's all they can afford. Individual members pay dues of $5 annually.

Basic income now totals about $25,000 per year. The total operations, including additional financing for special projects from project co-sponsors and foundation grants, range from $80,000 to $100,000 a year. It is interesting to compare these figures with League income of less than $1,000 for the 12 months prior to establishment of a national headquarters in June 1950.

The physical plant of the League's national headquarters consists of a six-room apartment in downtown Charleston, West Virginia, filled with the most comprehensive collection of current orchestrana in existence—programs, brochures, reports, newspaper clippings, materials of all kinds used by orchestras, letters by the thousands in which hopes, dreams, facts, and frustrations concerned with the musical world combine to present a fascinating, ever-changing picture of symphony orchestras and related arts groups in the U. S. and Canada.

Why Charleston, West Virginia for a national headquarters? The city itself wasn't "selected" by the League, but became the headquarters by virtue of the fact that it was the home of the League's executive secretary when she was appointed to the position in 1950.

The League's administrative personnel consists of the executive secretary, two full-time secretarial assistants, one part-time secretary, occasional more or less temporary assistants engaged for special projects, plus administrative volunteers.

Control of the League rests with the member orchestras through annual elections of a board of 20 to 25 directors, each of whom must be affiliated in some official capacity with a member orchestra. The League's Board of Directors is carefully chosen to represent all functional units of an orchestra organization — conductor, manager, executive boards and women's associations; to represent orchestras operating at all financial and artistic levels; and to represent the various geographical regions of the U. S. and Canada.

Purpose of the League may be stated simply—"to do whatever it can to help orchestras help themselves strengthen their artistic work, and stabilize their administrative and financial operations." This stated purpose, strictly adhered to, has led the League into a maze of activities and experiments —some of them extremely valuable, a few inspired; those which have proved

Left to right:

A. H. MILLER—*Mgr. Duluth Symphony; charter member and past-president of the League.*

MRS. LETA SNOW—*Founder and first president of the League; founder and, for 30 years, manager of the Kalamazoo Symphony.*

DR. ROBERT L. BARRON—*Charter member and first treasurer of the League; at present, conductor of the Northeastern Alabama Symphony.*

to be misguided, unwise, or valueless were forthwith discarded.

The League neither possesses nor seeks a position of authority over its membership. Affiliation with the League is voluntary. Participation in its activities, surveys, training projects, and research is voluntary. Adoption of League recommendations by member orchestras is purely voluntary. League services and activities are made available, and it's up to the membership to decide whether or not a given individual or organization will take advantage of the opportunities offered.

The amazing success of the League is due primarily to two factors: First, it's work has been planned and directed by persons who know symphony orchestra problems and needs inside and out. League activities have, therefore, proven valuable, helpful, and practical to the membership. If at any time the League does not meet real needs, the organization will cease to have a strong membership, will cease to be a constructive force within the orchestra world. No orchestra in the country can afford to pay dues into a national organization which fails to offer services of value.

The second factor in the League's success has been its policy of keeping free of entangling alliances with individuals and organizations—free at all times to do only those things which in the estimation of the League board and membership would be of value to orchestras. The League never has sold a service or participated in a project which might possibly obligate it at a later date in such a way as to result in a disservice to its membership.

League work prior to June 1950 was limited to activities which could be undertaken by members on a volunteer basis. No one could afford to spend very much time or energy on the League, and there was no money to speak of. Nevertheless, between 1942 (when Mrs. Leta Snow, manager of the Kalamazoo Symphony, founded the League) and 1950 four national meetings were held, a publication was issued more or less sporadically, and work was started on the eventually successful repeal of the 20 per cent federal excise tax on symphony tickets.

Most important of all, orchestra representatives learned during those years that (1) they could strengthen the work of their own groups locally if they had an effective coordinating national organization; and (2) that the success of other orchestras in the country contributed to the success of local orchestras as well; and, conversely, that difficulties in other communities had their effect locally.

MRS. WM. CARGILE, *staff member of the League's national headquarters, puts another orchestra pin in the League's Orchestra Map of the U. S. and Canada.*

Thus the way was paved for effective pooling of resources within the orchestra world, so that by June 1950 when a representative (who insists on remaining anonymous) of a community orchestra offered to put up $2,000 to underwrite the initial costs of establishing a national headquarters and employing a full-time League executive, the member groups responded to the proposal with enthusiasm and faith that—given this start—the orchestras themselves could carry on the basic financing of the organization in the future. And that's exactly what happened.

League work as of 1956 may be divided roughly into **five** major classifications:

1) Direct services to orchestras.

2) Research in many aspects of the operations and financing of symphony orchestras and related arts groups.

3) Sponsorship and presentation of special study and training projects.

4) Representation of orchestras in matters of national scope.

5) Limited service program for community arts councils.

Service and Research. Direct services to orchestras and research go hand in hand. The League constantly collects orchestra data of all kinds, and releases it either to the entire membership in memorandum form or uses it in answering specific queries of members. The following are examples of this type of service:

a) annual distribution of comparative statistical and financial reports of orchestras operating at various financial levels

b) distribution of tabulations on various phases of symphony women's association work

c) studies on relationship between orchestra financing and special community cultural services offered by orchestras

d) studies on days and times for concerts used by most orchestras

e) studies on programming—with special reference to performance of contemporary music

f) studies on operations of youth orchestras

g) studies on contributions made to orchestras by business and industry, by civic clubs, etc.

h) study on attitude of orchestra executive boards toward federal subsidy of the arts

i) study on contents of printed programs

j) bi-monthly publication of the 16-page periodical—*The Newsletter.*

In addition to the general circulation of such materials, the League handles over 3,000 individual queries

Third National Music Critics Workshop (Oct. 7-9, 1955), sponsored by the League and the Louisville Orchestra. Left to right: ILHAN MIMAROGLU (Forum, *Ankara, Turkey*), MILDRED MCKEE (Topeka Daily Capitol, *Kansas*), JOHN FAY (Mobile Press Register, *Alabama*), JULIAN SEAMAN (Toledo Blade, *Ohio*), JOHN ROSENFIELD (Dallas Morning News, *Texas*).

for service each year. Examples of the content of these queries may be gained from examination of the incoming mail at the time when this article was being written: three orchestras wanted to know where they could find experienced full-time managers; one Eastern orchestra wanted a detailed report on scholarship plans used by orchestras; two national periodicals wired the League for verification of factual data they were considering using in stories about individual orchestras; one orchestra sent in a report on ticket sales and current campaign procedures, and requested a League evaluation on what was wrong; one orchestra wanted help on publicity procedures; four conductors (one from Ethiopia) wanted to know how they could obtain conducting posts; one orchestra asked for help in locating rental music for several works programmed for its next concert; two orchestras wanted speakers for forthcoming banquets; an arts council wanted copies of other arts councils' brochures; a graduate student sought help in planning and research for his doctorate thesis; a grade school child requested "all the information you have on symphony orchestras."

Special research projects of broad scope now in process include two studies made possible through funds from the Rockefeller Foundation—a three-year study on the support and organization of orchestras and related arts groups; and a one-year study of the legal documents of orchestras, including charters, constitutions, by-laws, and trust agreements for endowment funds.

Direct services to orchestras include also such activities as the *Talent Pool Service* in which musicians seeking jobs with orchestras, and orchestras seeking playing personnel, register with the League, which forwards necessary information to both the musicians and orchestras. Service includes a similar liaison plan for conductors, managers, and orchestras.

Music Library Service—a small music library was bequeathed to the League by Will H. Bryant, former conductor of the Terre Haute Symphony, and is available to member orchestras at no cost.

Symphony Welcome Service—exchange of information between orchestras concerning individuals who have been affiliated with orchestras in any capacity and who move to another city.

Field Visit Service—upon request, the League will provide experienced orchestra representatives to study orchestra operations, make recommendations, etc. Orchestras requesting field visits pay travel costs of the League representative.

Special Study and Training Projects. These projects are outgrowths of demonstrated needs for special training in various phases of orchestra work. The League has been able to develop them only because individuals and organizations have contributed generously of facilities, money, time, and energy.

The League Course in Orchestra Management is a good case in point. Whereas colleges and conservatories have long offered training for composers, conductors, instrumentalists, soloists, etc., no one had formalized any training program for the administrative end of orchestra organizations. Here was a proven need which the League undertook to fill—at least in a modest way—and in 1952 it presented the first course in orchestra management.

The Brevard Music Foundation and orchestra managers help to teach the course and made the first course possible. Each year since, managers of symphony orchestras have paid their own expenses for the week in order to teach other people what they know about orchestra management. As Alan Watrous, Manager of the Wichita Symphony, says—"It's the only course known to man which costs more for a person to teach than to take."

In the summer of 1956 the League will present two management courses—one in Providence, R. I., June 9-16, immediately preceding the League National Convention; and one in California, July 8-15, immediately preceding the League's Western Conference of Orchestras. The League courses remain the only formal training available in orchestra management.

The Conductors Workshops were started when it became obvious that many conductors felt the need for short concentrated, practical study opportunities which were unavailable.

The League's first such project was made possible only because the Philadelphia Orchestra saw value in the idea and was willing to finance it from its own funds. Since that time, financial assistance for similar projects has come to the League from several other major symphonies affiliated with the League, from ASCAP, and from the Rockefeller Foundation. Since 1952, over 100 conductors of community, college, and youth orchestras have had opportunity for special study with professional orchestras and conductors.

The conductor study projects have included three symposiums with the Philadelphia Orchestra and Eugene Ormandy, two of which were financed in part by ASCAP; two workshops with the Cleveland Orchestra and George Szell, for which the financing came from the Cleveland Orchestra, its patron Mrs. E. J. Kulas, and the Rockefeller Foundation; and one study project with the Los Angeles Philharmonic and Alfred Wallenstein.

In March, 1956, the Pittsburgh Symphony, its conductor William Steinberg, and the League, through funds from the Rockefeller Foundation, will present a conductors study project. In July, 1956, the League, with the help of Foundation funds, will present a conductor study project on the West Coast under the supervision of Dr. Richard Lert, Conductor of the Pasadena Symphony.

Not only is the League concerned with capsule-size study opportunities for conductors; it is also concerned with over-all study curricula for men aspiring to become symphony orchestra conductors. Advanced study curricula are being examined through a three-year project made possible by a grant from the Rockefeller Foundation.

Music Critics Workshops appeared to be a need inasmuch as newspapers in many communities assign to music criticism staff members who very often have had little opportunity to study music or criticism.

The first Music Critics Workshop was made possible through joint efforts of the League, the New York Philharmonic-Symphony Society, and the Music Critics Circle of New York City. It proved valuable, and a later grant to the League from the Rockefeller Foundation has made possible a series of three annual workshops for Music Critics.

League annual national convention and U.S. and Canadian regional conferences include short courses for each unit of an orchestra organization—managers, conductors, board members, and women's association members.

Musician Workshops came about because the League discovered that many musicians playing in the U.S. and Canadian orchestras seldom have a chance to come in contact with or coach with artist instrumentalists of the symphony world. In connection with its national conventions, the League employs first-chair instrumentalists from the finest orchestras in the country. Orchestra players may coach with these fine instrumentalists at a total registration fee of $10 for the entire workshop.

Service Program for Community Arts Councils. In connection with the Survey on Arts Councils, the League was requested by existing arts councils to establish a service program whereby they could exchange information, data, etc., on arts council activities. Such a service program has been started and is being developed by the League. Arts Councils are affiliating with the League as associate member organizations, and within the last six months the League has helped two arts councils to find executive directors from among persons experienced in orchestra management.

Although at the present time the League is engaged in a number of special projects made possible through grants totalling approximately $150,000 from the Rockefeller Foundation, the basic operations and administrative costs of the organization must be met through dues paid by League members.

Many new services, many wonderful dreams for further aiding the work of symphony orchestras and related arts groups are in the talking and planning stage—but their accomplishment must await sound planning and additional financing.

SYMPHONY ORCHESTRAS IN THE U. S.—1956

The following listing of symphony orchestras in the United States has been compiled from several sources and includes amateur as well as professional organizations, but does not include college orchestras. Since the listing will appear annually, we welcome notification from our readers of mistakes or omissions.

ALABAMA

Birmingham: BIRMINGHAM SYMPHONY (70). Arthur Bennett Lipkin, cond. Municipal Aud. (4500). Miss Betty Danneman, mgr., 2225 First Ave. N.

Mobile: MOBILE SYMPHONY (50 amat.). Edward Fendler, cond. Murphy High School (1400). Sam Betty, pres., 63 S. McGregor Ave., Spring Hill, Ala.

Montgomery: MONTGOMERY SYMPHONY (50 amat.). Edgar Glyde, cond. Lanier Aud. (2000). James Robbins, mgr., P.O. Box 1905.

ARIZONA

Phoenix: PHOENIX SYMPHONY ASSOC. (82). Dr. Leslie Hodge, cond. Phoenix Union High School (2030). Mrs. Harvey Zorn, mgr., 19 E. Coronado Rd.

Tucson: TUCSON SYMPHONY (50). Frederic Balazs, cond. University Aud. (2500). F. H. Lowry, mgr., 2719 E. Broadway.

ARKANSAS

Little Rock: ARKANSAS SYMPHONY, Sidney Palmer, cond. Little Rock.

CALIFORNIA

Bakersfield: KERN PHILHARMONIC ORCHESTRA (80). Edouard Hurlimann, cond. Harvey Aud. (1785). Melvil Sheldon, mgr., P.O. Box 1087.

Berkeley: YOUNG PEOPLE'S SYMPHONY ORCHESTRA (65-80). Jessica Marcelli, cond. Oakland Aud. (1950). Wm. E. Chamberlain, mgr., 2431 Ellsworth St. LITTLE SYMPHONY SOCIETY OF BERKELEY. Gregory Millar, cond. Chauncey McKeever, pres., 785 Market St., San Francisco.

Burbank: BURBANK SYMPHONY (90). Leo Damiani, cond. City H.S. (1500). c/o City of Burbank Parks and Recreation Board, Burbank.

Castro Valley: SAN LEANDRO CIVIC ORCHESTRA. Benjamin Herring, cond., 8267 Totten St., Castro Valley.

Fresno: NEW SYMPHONY OF FRESNO (59 amat.). Haig Yaghjian, cond. Fresno Memorial. Stanley Keill, mgr., 536 N. Fresno Ave., Fresno.

La Jolla: MUSICAL ARTS ORCHESTRA OF LA JOLLA. (45). Nikolai Sokoloff, cond. La Jolla H.S. Aud. (600). C. H. Marsh, mgr., 743 Prospect St.

Carmel: MONTEREY COUNTY SYMPHONY ASSOC. (60). Gregory Millar, cond. Sunset School Aud. (750). F. T. Wurzmann, pres., P.O. Box 3851, Carmel.

Long Beach: LONG BEACH PHILHARMONIC (75-100). Guest conductors. Long Beach Municipal Concert Hall (1325). Marian H. Higgins, mgr., 217 Santa Ana, Long Beach.

Inglewood: INGLEWOOD SYMPHONY ORCHESTRA (80). Ernst Gebert, cond. George Green Aud. (1100). 5067 Elmwood Ave., Los Angeles.

Los Angeles: HOLLYWOOD BOWL ASSOC. (92). David Rose, cond. Hollywood Bowl (20,000). Wm. Severns, mgr., 2301 N. Highland Ave. CALIFORNIA BACH CIRCLE (23). Constantine Callinicos, cond. League Playhouse (540). Carl Post, mgr., 6331 Hollywood Blvd., Hollywood. CALIFORNIA WOMEN'S SYMPHONY (55-85). Ruth Haroldson, cond. Ebell Aud. (1400). Lu Ruth Anderson, mgr., 14079 Honeysuckle Lane, Whittier. HIGHLAND PARK SYMPHONY (75). Constantine Callinicos, cond. Franklin H.S. Aud. (1800). Tony Stefaniak, mgr., 2018 Berkshire Ave., S. Pasadena. LOS ANGELES CHAMBER SYMPHONY (30-40). Guest conductors, Royce Hall Aud. (1800). Mrs. Florence Caylor, 11800 Archwood St., N. Hollywood. LOS ANGELES PHILHARMONIC ORCHESTRA (100). Alfred Wallenstein, cond. Alice Taylor, 427 W. Fifth St., Suite 422. LOS ANGELES COUNTY MUSEUM CHAMBER ORCHESTRA. Robert Craft, cond. L. A. County Museum. John Anson Ford, Bd. of Supervisors, L. A. County. WESTCHESTER PHILHARMONIC SOCIETY. Stanley Gould, pres., 8745 La Tijera Blvd., Los Angeles 45.

Los Banos: SANTA CLARA SYMPHONETTE. Edward M. Ashverion, cond. and mgr., Los Banos.

Modesto: MODESTO SYMPHONY (85). Frank Mancini, cond. Modesto H.S. Aud. (1325). E. L. Kyte, pres., P.O. Box 610.

Oakland: OAKLAND SYMPHONY ORCHESTRA (85). Orley See, cond. Oakland Aud. (1950). R. E. Hillegos, mgr., 5744 Grisborne Ave.

Ojai: OJAI MUSIC FESTIVAL. Guest conductors. Ojai Music Festivals, Ltd.

Pasadena: PASADENA POPS CONCERTS (60). David Rose, cond. Santa Anita Turf Club (2700). Jr. League of Pasadena, Inc., Huntington-Sheraton Hotel. PASADENA SYMPHONY ORCHESTRA (93). Richard Lert, cond. Pasadena Civic Aud. (3000). Mrs. W. C. Young, 181 S. Los Robles Ave. SAN GABRIEL VALLEY SYMPHONY, 1425 S. Marengo, Pasadena.

Redmond City: PENINSULA SYMPHONY, Aaron Sten, cond. P.O. Box 732, Redwood City.

Richmond: RICHMOND SYMPHONY (47). Lee Cardo, cond. Richman Union H.S. Mrs. Hazel Salmi, mgr., Richmond Art Center.

Sacramento: SACRAMENTO PHILHARMONIC (70). F. Berens, cond. Sacramento H.S. Memorial. Mrs. Sheldon Brandenburger, mgr., 529 Oselmer Bldg.

San Anselmo: SYMPHONY GUILD OF MARIN (65). Gastone Usigli, cond. Angelico Hall (2000). P.O. Box 442.

San Diego: SAN DIEGO SYMPHONY (70). Balboa Park Bowl (4229). Wm. E. King, mgr., House of Hospitality, Balboa Park.

San Francisco: LITTLE SYMPHONY SOCIETY (33). Gregory Millar, cond. Veterans Aud. (1068). 785 Market St. SAN FRANCISCO SYMPHONY (100). Enrique Jorda, cond. Opera House (3252). Howard K. Skinner, mgr., c/o Opera House.

San Jose: SANTA CLARA COUNTY SYMPHONETTE (55). Edward Azhderian, cond. Univ. of Santa Clara (1000). Mrs. Vernon Jones, mgr., 1457 Brookdale Dr., San Jose.

Santa Monica: SANTA MONICA CIVIC SYMPHONY. Arthur Lange, cond. Leonard Bright, rec. dir., c/o Recreation Dept., City of Santa Monica.

San Rafael: MARIN SYMPHONY ORCHESTRA (55). Clinton Lewis, cond. San Rafael H.S. Aud. (700). P.O. Box 403.

Santa Rosa: SANTA ROSA SYMPHONY (60). George Trombley, cond. Santa Rosa H.S. (1100). Dr. Lloyd Wood, mgr., 1122 Mendocino Ave.

Stockton: STOCKTON SYMPHONY ORCHESTRA (75). Manlio Silva, cond. Stockton H.S. (2000). P.O. Box 503.

COLORADO

Aspen: ASPEN MUSIC FESTIVAL (summer). Izler Solomon, cond. Aspen Institute.

Colorado Springs: COLORADO SPRINGS SYMPHONY ORCHESTRA (65). Walter Eisenberg, cond. Colo. Springs H.S. Aud. (1450). P.O. Box 1692. COLORADO COLLEGE STRING SINFONIA (30). Georges Miquella, cond. Fine Arts Center Theatre (450). Dr. Max Lanner, mgr., Colorado College.

Denver: DENVER BUSINESSMEN'S ORCHESTRA (60). Antonia Brico, cond. Phipps Aud. (1000). Karlos Moser, pres., 1135 S. Garfield St. DENVER SYMPHONY ORCHESTRA (75). Saul Caston, cond. Tabor Theater (1741). Helen Black, mgr., 310 Mercantile Bldg.

Ft. Collins: FT. COLLINS CIVIC SYMPHONY (70 amat.). Will Schwartz, cond. Lincoln Jr. High (1000). Mrs. Gladys Eddy, mgr., 509 Remington St.

Golden: GOLDEN SYMPHONY ORCHESTRA (82). Thomas Facey, cond. Central School Aud. (650). Lute Parkinson, mgr., 1900 Ford St.

Grand Junction: MESA COLLEGE CIVIC SYMPHONY (85). Harry Hammer, cond. Mesa College Aud. (1100). 1120 North Ave.

Greely: GREELY CONCERTS ASSOCIATION, INC. (50 amat.). Henry T. Ginsberg, cond. Greely H.S. (900). George E. Gillis, mgr., P.O. Box 1238.

Pueblo: PUEBLO CIVIC SYMPHONY (70). Walter Eisenberg, cond. Memorial Hall (1800). Zinn Stillman, mgr., 803 N. Main St.

CONNECTICUT

Bridgeport: CONNECTICUT SYMPHONY ORCHESTRA (65). Jonel Perlea, con. Klein Aud. (1500). Benson Snyder, mgr., 991 Broad St.

Hartford: SYMPHONY SOCIETY OF GREATER HARTFORD (76). Fritz Mahler, cond. Arthur W. Perkins, mgr., Old State House, 800 Main St.

New Haven: NEW HAVEN SYMPHONY ORCHESTRA (70). Frank Brieff, cond. Woolsey Hall (2700). Harold Kendrick, Jr., mgr., 70 College St., Room 412.

New London: EASTERN CONNECTICUT SYMPHONY (75). Victor Norman, cond. Connecticut College Aud. (1300). Mrs. E. Gourd, Sec'y., RFD #5, Norwich, Conn.

Norwalk: NORWALK SYMPHONY ORCHESTRA (80). Quinto Maganini, cond. Norwalk H.S. Aud. (1147). Mr. Iden Kerney, mgr., Norwalk Symphony Society, P.O. Box 174, Norwalk.

Waterbury: WATERBURY CIVIC ORCHESTRA (60). Mario Di Cecco, cond. Wilby Aud. Sylvia Meyers, mgr., 93 Euclid Ave.

DELAWARE

Wilmington: WILMINGTON SYMPHONY ORCHESTRA. Harry Stausebach, cond. P.O. Box 1870.

DISTRICT OF COLUMBIA

Washington: NATIONAL GALLERY ORCHESTRA (35). Richard Bales, cond. National Gallery of Art (1000). Constitution Ave. and 6th St., N.W. NATIONAL SYMPHONY ORCHESTRA (86). Howard Mitchell, cond. Constitution Hall (3844). R. Black, mgr., 1779 Massachusetts Ave. N.W. UNITED STATES AIR FORCE

SYMPHONY (90). Col. George S. Howard, cond. The Watergate (10,000). Lesner Aud. (1500). T/Sgt. Michael R. Mundee, mgr.

FLORIDA

Coral Gables: UNIVERSITY OF MIAMI SYMPHONY (105). John Bitter, cond. Miami Beach Aud. (3534). Mrs. Marie Volpe, mgr., P.O. Box 8085, Coral Gables.

Ft. Lauderdale: FT. LAUDERDALE SYMPHONY. Vasilios Priakos, cond. Gertrude Beck, mgr., 721 N.E. 5th Terrace.

Jacksonville: JACKSONVILLE SYMPHONY ORCHESTRA (60). James C. Pfohl, cond. Geo. Washington Hotel Aud. (1000). W. J. Hildebrandt, mgr., 216 W. Beaver St.

Orlando: FLORIDA SYMPHONY ORCHESTRA (55-60). Frank Miller, cond. Municipal Aud. (2800). Robt. Craig, mgr., P.O. Box 782, San Juan Hotel.

St. Petersburg: ST. PETERSBURG SYMPHONY (80). Leon Poulopoulos, cond. St. Petersburg H.S. (1600). Mrs. H. Tomson, pres., 1900 Lakeview Ave., S.

Sarasota: FLORIDA WEST COAST SYMPHONY (70). Alexander Bloch, cond. Municipal Aud. (1700). David Cohen, mgr., P.O. Box 1107.

Tampa: TAMPA PHILHARMONIC (80). Lyman Wiltse, cond. Tampa Municipal Aud. (2500). Walter C. West, mgr., Box 2242.

GEORGIA

Atlanta: ATLANTA SYMPHONY ORCHESTRA (82). Henry Sopkin, cond. Municipal Aud. (5000). Leslie C. White, mgr., 409 Henry Grady Bldg.

Savannah: SAVANNAH SYMPHONY ORCHESTRA (65). Chauncey Kelley, cond. Municipal Aud. (2100). Henry B. Sayler, mgr., 9 E. Bay St.

IDAHO

Boise: BOISE CIVIC SYMPHONY (70). Henry J. Von der Heide, cond. Boise H.S. Aud. (1500). Ernest Green, mgr., 1207 Fort St.

ILLINOIS

Alton: ALTON CIVIC ORCHESTRA (60). Max Steindal, cond. West Jr. High Aud. (1500). 24 W. Broadway.

Bloomington: BLOOMINGTON NORMAL SYMPHONY (75). Desire Defauw, cond. D. F. Hilfinger, mgr., Corn Belt Bank Bldg.

Chicago: CHICAGO BUSINESS MEN'S ORCHESTRA (100). Dr. Herbert Zipper, cond. Orchestra Hall (2550). M. T. Jennings, mgr., 1 N. LaSalle St. CIVIC TRAINING ORCHESTRA (75). Orchestra Hall (2550). John Weicher, cond. Geo. A. Kuyper, mgr., 650 Orchestra Hall. CHICAGO SYMPHONY ORCHESTRA (104). Fritz Reiner, cond. Orchestra Hall (2550). Geo. A. Kuyper, mgr., 650 Orchestra Hall. GRANT PARK SYMPHONY ORCHESTRA (75). Grant Park Bandshell. Nicolai Malko, cond. Walter L. Larsen, dir., 425 E. 14th Blvd. YOUTH ORCHESTRA OF GREATER CHICAGO (104). Desire Defauw, cond. Orchestra Hall (2500). Mrs. Malcolm Kemper, mgr., 705 Oak St., Winnetka, Ill. CHICAGO SYMPHONIETTA (40). Dr. Grant Fletcher, cond., 807 Mapleton, Oak Park, Ill. NORTHWEST SYMPHONY ORCHESTRA (60). Perry E. Crafton, cond. Main Township H.S. Aud. (1500). Rev. J. R. Schwenke, pres., 954 Prairie Ave., Des Plaines, Ill. LONGINES SYMPHONETTE. Mishel Piastro, cond. Clarence E. Cramer, mgr., Kimball Bldg.

Elgin: ELGIN CIVIC SYMPHONY (70). Douglas Steensland, cond. Elgin H.S. Aud. (750). Marion Laffey, mgr., Elgin H.S., Elgin.

Evanston: EVANSTON CIVIC ORCHESTRA. Herman Felber, cond. Donald Bergland, mgr., c/o Northwestern School of Music.

Kankakee: KANKAKEE SYMPHONY ORCHESTRA. Ralph Cissne, cond. P.O. Box 506.

La Grange: WEST SUBURBAN SYMPHONY. Karl Schulte, cond. Lyons Township H.S., 31 E. Ogden Ave.

Oak Park: OAK PARK RIVER FOREST SYMPHONY (90). Milton Preves, cond. Oak Park H.S. Aud. (1100). P. R. Hippensteel, mgr., 1100 Clinton Ave.

Peoria: PEORIA SYMPHONY ORCHESTRA (72). Rudolph Reiners, cond. Shrine Mosque (1875). Geo. E. Landon, mgr., 529 Main St.

Quincy: QUINCY SYMPHONY ORCHESTRA (51). George Irwin, cond. Washington Aud. (500). S. L. Fas, Jr., mgr., 300 Maine St.

Rockford: ROCKFORD CIVIC ORCHESTRA. A. Beyner Eastman, pres., 1004 Rockford Trust Bldg.

Springfield: SPRINGFIELD SYMPHONY (60). Harry Farbman, cond. Simon Friedman, mgr., 726 Reisch Bldg.

Waukegan: WAUKEGAN PHILHARMONIC ORCHESTRA (60 amat.). Ennio Bolognini, cond.

INDIANA

Elkhart: ELKHART SYMPHONY ORCHESTRA (70). Zigmont Gaska, cond. Elkhart H.S. Aud. (1800). L. Robert Riebs, mgr., 405 Jefferson St.

Evansville: EVANSVILLE PHILHARMONIC ORCHESTRA. Minas Christian, cond. Coliseum (2600). Seymour Sokoloff, mgr., 350 Court St.

Ft. Wayne: FT. WAYNE PHILHARMONIC ORCHESTRA (60). Scottish Rite Aud. (2200). Marshall Turkin, mgr., 201 W. Jefferson.

Gary: GARY SYMPHONY ORCHESTRA (75). Rudolph Reiners, cond. 919 Gary Nat'l. Bank Bldg.

Indianapolis: INDIANAPOLIS SYMPHONY ORCHESTRA (76). Guest conductors. Murat Theatre (2000). Alan Meissner, mgr., 502 N. New Jersey St.

Michigan City: MICHIGAN CITY SYMPHONY (80). Palmer J. Myran, cond. H.S. Aud. (1500). Roy H. Hibner, mgr., 418 School St

Muncie: MUNCIE SYMPHONY ORCHESTRA (75). Robt. Hargreaves, cond. Ball State Teachers Coll. Assembly Hall (1270). David Sursa, mgr., 117 E. Adams St.

North Manchester: NORTH MANCHESTER COLLEGE CIVIC SYMPHONY (70). Prof. Vernon H. Stinebaugh, cond. Central H.S. Aud. (700). J. B. DeLancey, mgr.

South Bend: SOUTH BEND SYMPHONY ORCHESTRA (82). Edwyn Hames, cond. John Adams Aud. (3100). Mrs. Ronald H. Witt, mgr., 2140 Kenilworth Rd.

IOWA

Cedar Rapids: CEDAR RAPIDS SYMPHONY (65 amat.). Henry Denecke, cond. P.O. Box 1414.

Davenport: TRI-CITY SYMPHONY ORCHESTRA (90). Piero Bellugi, cond. Masonic Temple (2700). Mrs. Elsie Von Maur, mgr., 2915 Middleroad.

Des Moines: DES MOINES SYMPHONY ORCHESTRA (82). Frank Noyes, cond. Hoyt Sherman Place (1500). Vic Young, mgr., c/o Noyes, Drake Univ.

Mason City: MASON CITY WOMEN'S SYMPHONY. Marjorie Smith, cond.

Sioux City: SIOUX CITY SYMPHONY ORCHESTRA (70). Leo Kucinski, cond. Municipal Aud. (4500). Adele Gross, Sec'y., 402 Commerce Bldg.

Waverley: WARTBURG COMMUNITY SYMPHONY ORCHESTRA (65). Ernest Hagen, cond. Mr. George Kerwin, mgr., 618 First Ave., N.W.

KANSAS

Hays: HAYS COLLEGE - COMMUNITY ORCHESTRA (48). James S. Ballinger, cond. Sheridan Coliseum (2000). Hays Kansas State College.

Wichita: WICHITA SYMPHONY ORCHESTRA (85). James Robertson, cond. East High School Aud. (2200). Alan Watrous, mgr., 213 S. Water.

KENTUCKY

Louisville: THE LOUISVILLE ORCHESTRA (50). Robert Whitney, cond. Columbia Aud. (1077). R. H. Wangerin, mgr., 830 S. 4th St.

LOUISIANA

Baton Rouge: BATON ROUGE SYMPHONY ORCHESTRA (68). Emil Cooper, cond. Baton Rouge H.S. Aud. (1400). 338 Laurel St.

New Orleans: NEW ORLEANS PHILHARMONIC SYMPHONY ORCHESTRA (88). Alexander Hilsberg, cond. Municipal Aud. (2700). Thomas A. Greene, mgr., 605 Canal St.

Shreveport: SHREVEPORT SYMPHONY (65). John Shenaut, cond. Col. W. C. O'Ferrall, pres., P.O. Box 131.

MAINE

Augusta: KORDA JUNIOR SYMPHONY (48). Joseph Korda, cond. Augusta.

Bangor: BANGOR SYMPHONY (60). A. Stanley Cayting, cond. John J. Flaherty, Jr., mgr., 1222 Norway Rd.

Portland: PORTLAND SYMPHONY. Richard Burgin, cond. Norman Balabas, mgr., City Hall Aud.

MARYLAND

Baltimore: LITTLE ORCHESTRA. Reginald Stewart, dir., Concert Hall (10,000). Peabody Cons. of Music, 1 E. Mt. Vernon Pl. PEABODY STUDENT ORCHESTRA. Guillermo Espinosa, cond. Reginald Stewart, dir., Peabody Cons. of Music, 1 E. Mt. Vernon Pl. BALTIMORE SYMPHONY ORCHESTRA (85). Massimo Freccia, cond. Robert E. MacIntyre, mgr., 800 Cathedral St.

Hagerstown: HAGERSTOWN SYMPHONY. Charles McKee, cond. P.O. Box 47.

MASSACHUSETTS

Arlington: ARLINGTON PHILHARMONIC (45). Paul L. Bauguss, cond. Arlington Town Hall (930). Mrs. Geo. W. Stetson, pres., 3 Bradley Rd.

Boston: BAY STATE SYMPHONY. Giovanni Pompeo, cond., 246 Huntington Ave. BOSTON POPS TOURING ORCHESTRA (75). Arthur Fiedler, cond. Symphony Hall. Norman S. Shirk, mgr., Symphony Hall. BOSTON SYMPHONY ORCHESTRA (104). Charles Munch, cond. Symphony Hall (2631). Thomas D. Perry, Jr., mgr., Symphony Hall. CIVIC SYMPHONY ORCHESTRA OF BOSTON (85). Paul Cherkassky, cond. Jordan Hall (1200). Mrs. Ethel Gerard, mgr., 244 Chestnut Ave., Jamaica Plain.

Fall River: FALL RIVER SYMPHONY ORCHESTRA (60). Edward J. Gahan, cond. Ziskind Memorial Aud. (750). Arthur M. Hathaway, mgr., 177 Highland Ave.

Greenfield: PIONEER VALLEY SYMPHONY. Russell Stanger, cond. 87 Crescent St.

Lowell: LOWELL PHILHARMONIC ORCHESTRA (50-60). Julius Woessner, cond. Memorial Aud. (3200). Julius Woessner, mgr., 263 E. Merrimack St.

Lynn: NORTH SHORE PHILHARMONIC ORCHESTRA (65). Rolland Tapley, cond. Lynn City Hall Memorial Aud. (2000). Miss Helen M. Craig, mgr., 948 Humphrey St., Swampscott.

North Adams: BERKSHIRE COMMUNITY SYMPHONY. J. C. Rosenfeld, cond. P.O. Box 308.

Springfield: SPRINGFIELD SYMPHONY ORCHESTRA (75-80). Robert Staffanson, cond. Municipal Aud. (3218). J. Richard Keating, mgr., 49 Chestnut St.

Worcester: WORCESTER LITTLE SYMPHONY (47). Harry Levenson, cond. Worcester Memorial Aud. (700). Loren K. Hutchinson, mgr., 109 Madison St. WORCESTER YOUTH ORCHESTRA (40). Harry Levenson, cond. Worcester Memorial Aud. (700). Harry Levenson, mgr., 21 So. Lenox St.

MICHIGAN

Battle Creek: BATTLE CREEK SYMPHONY ORCHESTRA (70). Roger Parkes, cond. Kellogg Aud. (2300). Raymond Gould, mgr., 437 Capitol Ave. S.W.

Detroit: DETROIT SYMPHONY ORCHESTRA (98). Paul Paray, cond. Masonic Temple Aud. (4862). Howard Harrington, mgr., Masonic Temple.

Flint: FLINT SYMPHONY ORCHESTRA (75-80). Raymond Gerkowski, cond. Central H.S. Aud. (900). Raymond Gerkowski, mgr. Flint Community Music Ass'n., S.E. Corner Crapo and Kearsley Sts.

Grand Rapids: GRAND RAPIDS SYMPHONY ORCHESTRA. Jose Echaniz, cond. Civic Aud., 228 Morris Ave.

Kalamazoo: KALAMAZOO SYMPHONY SOCIETY (80). Herman Felber, cond. Central H.S. Aud. (700). Mrs. Harold Rieger, mgr., 329 So. Park St.

Lansing: LANSING CIVIC SYMPHONY ORCHESTRA (70). Romeo Tata, cond. Sexton High (1800). Mrs. Leonard Mayhew, mgr., 4695 Chippewa Drive, Okemos.

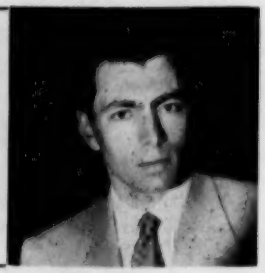
WILL SCHWARTZ

Conductor

Cheyenne (Wyo.) Symphony and Choral Society

Fort Collins (Colo.) Civic Symphony Orchestra

Professor of Violin and Orchestra,
State College, Ft. Collins, Colo.



North Muskegon: WEST SHORE SYMPHONY ORCHESTRA. Hugo Kolberg, cond. Helen W. Dauser, sec'y., 22 Melody Lane.

Royal Oak: ROYAL OAK SYMPHONY ORCHESTRA. William Boyer, cond. Royal Oak H.S. Harry Albert, mgr., 418 N. Washington St.

Saginaw: SAGINAW CIVIC SYMPHONY (65). Josef Cherniavsky, cond. Saginaw City Aud. (2700).

St. Joseph: TWIN CITY SYMPHONY ORCHESTRA (65). Harold Newton, cond. Benton Harbor H.S. (1200). Mrs. Glen Roper, mgr., 1404 Colfax Ave., Benton Harbor.

MINNESOTA

Duluth: DULUTH SYMPHONY ORCHESTRA (85). Hermann Herz, cond. National Guard Armory (3000). A. H. Miller, mgr., 704 Alworth Bldg.

Minneapolis: DENECKE SINFONIETTA (18). Touring Orchestra. Henry Denecke, cond.-mgr., 2014 Fifth Ave. S.E., Cedar Rapids. MINNEAPOLIS SYMPHONY (89). Antal Dorati, cond. Northrop Memorial Aud. (4822). Boris Sokoloff, mgr., 110 Northrop Auditorium.

Rochester: ROCHESTER SYMPHONY ORCHESTRA (60). Harold Cooke, cond. Mayo Civic Aud., Boston Bldg., 229 So. Broadway.

St. Paul: ST. PAUL "POPS" (65). St. Paul aud. (12,000). Edward A. Furni, mgr., c/o St. Paul Auditorium.

MISSISSIPPI

Jackson: JACKSON SYMPHONY ORCHESTRA (65). Theodore C. Russell, cond. Bailey Aud. (1200). Theo. C. Russell, mgr., P.O. Box 4471.

MISSOURI

Independence: INDEPENDENCE SYMPHONY ORCHESTRA. Franklin S. Weddle, cond. Memorial Bldg.

Jefferson City: JEFFERSON CITY SYMPHONY ORCHESTRA (50). Carl Burkle, cond. Junior College. Wm. C. Blair, pres., 314 Atchinson St.

Kansas City: KANSAS CITY PHILHARMONIC (76). Hans Schwieger, cond. Music Hall (2572). George Morgulis, mgr., 209 Altman Bldg.

Springfield: SPRINGFIELD SYMPHONY ORCHESTRA (70). Chester Moffatt, cond. Central H.S. (1350). Elisabeth Denmark Ingram, mgr., 316 South Avenue.

St. Louis: ST. LOUIS LITTLE SYMPHONY (23-25). Max Steindel, cond. Washington Univ. Quadrangle (3000). Mrs. Henry Bry, mgr., 1170 Hampton Park Drive. MUSIC FOR TONIGHT ORCHESTRA. Albert Tipton, mus. dir. Kiel Aud. (3535). Tour mgr., Clarence E. Cramer, Kimball Bldg., Chicago. ST. LOUIS PHILHARMONIC (95). Russell Gerhart, cond. Kiel Aud. Opera House (3550). S. Carl Robinson, vice-pres.-sec'y., 3869 Park Ave. ST. LOUIS SINFONETTA. Paul Schreiber, dir., 530 Purdue Ave. ST. LOUIS SYMPHONY (87). Vladimir Golschmann, cond. Kiel Aud. (3535). William Zalken, mgr., 1176 Arcade Bldg. ST. LOUIS WOMEN'S SYMPHONY (amat.). Laurent Torno, cond. P.O. Box 845.

MONTANA

Billings: BILLINGS SYMPHONY ORCHESTRA (62). George Perkins, cond. Senior H.S. (817). Mrs. Frank Kology, mgr., P.O. Box 602.

Great Falls: GREAT FALLS SYMPHONY ORCHESTRA (85). L. W. Upshaw, cond. Civic Center (2000). S. L. Hjermstad, pres., Y.M.C.A.

NEBRASKA

Kearney: KEARNEY SYMPHONY ORCHESTRA (60). LeRoy Bauer, cond. College Aud. (1100). LeRoy Bauer, mgr., Nebraska State Teachers College.

Lincoln: LINCOLN SYMPHONY ORCHESTRA (65). Leo Kopp, cond. Stuart Theatre (1840). Del Lienemann, mgr., 436 Stuart Bldg.

Omaha: OMAHA SYMPHONY ORCHESTRA (85). Dr. Richard E. Duncan, cond. Joslyn Art Museum (1200). Cecil W. Slocum, mgr., Joslyn Art Museum.

NEW HAMPSHIRE

Berlin: BERLIN SYMPHONY (amat.). Edward R. B. McGee, cond. The Clinic, Berlin.

Concord: NEW HAMPSHIRE SYMPHONY. Paul Bauguss, cond. Concord.

NEW JERSEY

Asbury Park: MONMOUTH LITTLE SYMPHONY (amat.). Louis Miraglia, cond., 611 First Ave.

Atlantic City: ATLANTIC CITY SYMPHONY (80). Van Lier Lanning, cond. Convention Ballroom (5000). Paul L. Aiken, mgr., Suite 10, Central Pier.

Bloomfield: BLOOMFIELD SYMPHONY ORCHESTRA (90). Walter Korkewicz, cond. High School (1445). C. A. Emmons, mgr., 82 Broad St.

Jersey City: JERSEY CITY PHILHARMONIC SOCIETY. J. Randolph Jones, cond. Thomas Gunning, mgr., 921 Bergen Ave. MANHATTAN CHAMBER ORCHESTRA. Roland Fiore, cond., 182 Bayview Ave.

Madison: COLONIAL LITTLE SYMPHONY (30). Thomas Scherman, cond. Madison H.S. (1000). Horace M. Benjamin, treas., c/o Drew Univ.

Mountain Lakes: MOUNTAIN LAKES SYMPHONY (65). Nicos Cambourakis, cond. Mountain Lakes H.S. Mrs. Jane Dellenberger, mgr., 44 Hilcrest Rd.

Nutley: NUTLEY SYMPHONY (65). Nicos Cambourakis, cond. Robert Hinke, mgr., 276 Chestnut St.

Orange: NEW JERSEY SYMPHONY ORCHESTRA (87). Dr. Samuel Antek, cond. Orange H.S. (1285). John H. Bosshart, pres., c/o N. J. Symphony Orch., 1 Depot Plaza, Maplewood.

Paterson: PATERSON PHILHARMONIC (64). Walter Schoeder, cond. East H.S. (1490). Frank Salerno, mgr., Rm. 315, 45 Church St.

Plainfield: PLAINFIELD SYMPHONY (85). Dr. Arthur Christmann, cond. High School (900). Mrs. S. W. Brower, treas., R.D. 2, Bound Brook.

Teaneck: TEANECK SYMPHONY ORCHESTRA (80). G. Donald Mairs, cond. Teaneck H.S. Aud. (1096). Box 174.

Trenton: TRENTON SYMPHONY (90). Guglielmo Sabatini, cond. War Memorial Bldg. (1926). Mrs. Emily Okun, mgr., 234 E. State St.

Waldwick: RIDGEWOOD SYMPHONY (60). Bjornar Bergethon, cond. E. R. Killip, treas., 23 Campbell St.

West Englewood: BERGEN SYMPHONY. Otto Radl, cond.

NEW MEXICO

Albuquerque: ALBUQUERQUE CIVIC SYMPHONY ORCHESTRA (80). Hans Lange, cond. Carlisle Gym ((2200). Lloyd Higgins, mgr., 1109 Dartmouth N.E. (or P.O. Box 605).

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Babylon: TOWN OF BABYLON SYMPHONY ORCHESTRA (55). Christos Vrionides, cond. Babylon H.S. (750). Babylon, L. I.

Brightwaters: SOUTH SHORE SYMPHONY. Howard Lee Kock, cond. William MacKnight, mgr., 441 Brooklyn Blvd., Brightwaters, L. I.

Brooklyn: BROOKLYN DOCTOR'S SYMPHONY ORCHESTRA (60). Myron Levite, cond. Brooklyn H.S. for Homemaking (1040). Dr. Jacob Leffert, mgr., 86 Argyle Road.

Buffalo: BUFFALO PHILHARMONIC ORCHESTRA (82). Josef Krips, cond. Kleinhans Music Hall (2950). Ramsi P. Tick, mgr., 370 Pennsylvania Ave. (Zone 1). BUFFALO SYMPHONETTE (19-25). Fred A. Ressel, cond. Kleinhans M.H. (790). 14 Cheltenham Dr., Buffalo 16.

Chautauqua: CHAUTAUQUA SYMPHONY (67). Walter Hendl, cond. Amphitheater (7500). Ralph McAllister, mgr., c/o Chautauqua Institute.

Elmira: ELMIRA SYMPHONY ORCHESTRA (45). G. Martin Wenzel, cond. Southside H.S. (1100). Irving P. Houghtaling, mgr., 1107 Maple Ave.

Geneva: SENECA SYMPHONY ORCHESTRA. Leland Fiora, cond. Hobart College.

Huntington: HUNTINGTON SYMPHONIC SOCIETY (60). Norman C. Pickering, cond. R. L. Simpson H.S. (1000). C. E. Barkalow, mgr., P.O. Box 315.

Lake Placid: LAKE PLACID CLUB SINFONIETTA (16). Paul White, cond. Agord Theatre (1000). John Watt, mgr., Lake Placid Club, Essex County.

Little Falls: LITTLE FALLS SYMPHONY. L. M. Dussault, cond. 8 Loomis St.

Mt. Vernon: PHILHARMONIC SYMPHONY OF WESTCHESTER (72). Franco Autori, cond. Wood Aud. (1857). Mrs. Philip F. Roos, mgr., 8 E. Prospect Ave.

New Hyde Park: NASSAU ORCHESTRAL SOCIETY. Sy Shaffer, cond. 40 Lawrence St.

New Rochelle: NEW ROCHELLE SYMPHONY. B. A. Minot, cond. G. E. Pray, pres., 189 Sykagui Terrace.

New York City: AMERICAN CHAMBER ORCHESTRA (16). Robert Scholz, cond. Cesar Saerchinger, 113 W. 57 St. BELL SYMPHONY. Dr. Frederick Kurzweil, cond. Carnegie Hall. Address: Room 1338, 195 Broadway. BRONX SYMPHONY ORCHESTRA. Saul Schachtman, cond. Gerald Klot, mgr., c/o Walton H.S. Community Center, 196 St. and Jerome Ave., Bronx, N. Y. LITTLE ORCHESTRA SOCIETY (44). Thomas Scherman, cond. Town Hall (1500). Miss Thea Dispeker, mgr., 35 W. 53 St. LONGINES SYMPHONETTE. Mishel Piastro, cond. Clarence Kramer, mgr., 405 E. 54 St. NATIONAL ORCHESTRAL ASSOCIATION (training orchestra) (75). Leon Barzin, cond. Carnegie Hall. Barnett Byman, mgr., 119 W. 57 St. N. Y. PHILHARMONIC-SYMPHONY (104). Dimitri Mitropoulos, cond. Carnegie Hall. Arthur Judson, Bruno Zirato, mgrs., 113 W 57 St. SAIDENBERG LITTLE SYMPHONY (30). Daniel Saidenberg, cond. Kaufman Aud. (1000). Henry Colbert, mgr., 205 W. 57 St. STADIUM CONCERTS, INC. Guest conductors. Mrs. C. S. Guggenheimer, mgr., 20 W. 57 St. SYMPHONY OF THE AIR (92). Guest conductors. Miss Flora Walker, mgr. Room 1101, Carnegie Hall, N. Y. C. SYMPHONY SOCIETY OF LONG ISLAND (60). Charles Jaffe, cond. Pt. Washington Jr. H.S. (850). Oceanside H.S. (1300). 141-46—71 Road, Flushing 67.

Niagara Falls: NIAGARA FALLS PHILHARMONIC. Rudolph Doblin, cond. Niagara Falls H.S. (1200). Dr. A. R. Connolly, pres., 1902 Pine Ave.

Nyack: SUBURBAN SYMPHONY (of the Rockland Foundation) (55). Edward Simons, cond. Clarkstown Central H.S. (700). Marianne W. Potter, mgr., Rockland Foundation, Old Greenbush Rd., West Nyack.

Peekskill: PEEKSKILL CIVIC ORCHESTRA (40). Frank J. Konnerth, cond. Peekskill H.S. Aud. (900). Frank J. Konnerth, cond-mgr., 361 Dyckman St.

Port Washington: PORT WASHINGTON SYMPHONY ORCHESTRA (50). Peter Mesrobian, cond. Paul D. Screiber H.S. (660). Mrs. Alden W. Young, pres., 19 Argyle Road.

Poughkeepsie: DUTCHESS COUNTY PHILHARMONIC (60). Ole Windingstad, cond. Poughkeepsie H.S. (1041). William J. Nichols, pres., P.O. Box 5.

Rochester: ROCHESTER COMMUNITY ORCHESTRA (65). Carl Anton Wirth, cond. JYM & WA (1000). C. A. Wirth, mgr. ROCHESTER PHILHARMONIC ORCHESTRA (83). Erich Leinsdorf, cond. Eastman Theatre (3350). Jack F. Dailey, mgr., 60 Gibbs St., Rochester 4.

Saranac Lake: ADIRONDACK SYMPHONY (65). Sherwood Kains, cond. Saranac Lake Town Hall (800). Deerwood-Adirondack Music Center, 90 Main St.

Scarsdale: WESTCHESTER SYMPHONY. Herbert Roemmele, cond. J. Garfield Trager, pres., 25 Donellen Road.

Schenectady: SCHENECTADY SYMPHONY. Anthony R. Stefan, cond. Norman F. Barnes, mgr., 308 Terrace Rd., R.D.3.

Utica: UTICA CIVIC ORCHESTRA (58). Edgar J. Alderwick, cond. Proctor (1000). Daniel B. Meyers, pres., 263 Genesee St.

Watertown: WATERTOWN CIVIC ORCHESTRA (amat.). Charles N. Burmaster, cond. c/o Watertown H.S.

Williamsville: AMHERST SYMPHONY ORCHESTRA (102). Joseph Wincenc, cond. Amherst Central H.S. (1475). Arthur E. Pankow, mgr., 325 Hopkins Rd.

NORTH CAROLINA

Asheville: ASHVILLE MUSIC FESTIVAL (summer). Guest conductors. Charles Blake, prod., P.O. Box 2358.

Brevard: BREVARD MUSIC FOUNDATION (85). Dr. James Christian Pfohl, cond. John D. Eversman, mgr., Box 529.

Chapel Hill: NORTH CAROLINA SYMPHONY ORCHESTRA (60). Benjamin Swalin, cond. Robert Brady, bus. rep., Box 1211.

Charlotte: CHARLOTTE SYMPHONY ORCHESTRA (65). James Christian Pfohl, cond. Ovens Aud. (2500). Esther M. Waltenberger, mgr., 404½ So. Tryon St.

Winston-Salem: WINSTON-SALEM SYMPHONY (65). John Iuele, cond. Reynolds Aud. Mrs. James Rush, mgr., 822 W. 5 St.

NORTH DAKOTA

Fargo: FARGO-MOORHEAD CIVIC SYMPHONY (75 amat.). Sigvaed Thompson, cond. Central H.S. (1200). Mrs. Matilda Thompson, mgr., 719 S. 7 St.

Grand Forks: GRAND FORKS SYMPHONY. Leo Haesle, cond.

OHIO

Akron: AKRON SYMPHONY (80). Laszlo Krausz, cond. Central H.S. (1450). Mrs. L. A. Graham, pres., 3119 Highland Drive, Silver Lake, Cuyahoga Falls.

Canton: CANTON SYMPHONY ORCHESTRA (65). Louis Lane, cond. Timken (1103). Frank Kwett, mgr., 1717 Market Ave. No.

Cincinnati: CINCINNATI SYMPHONY ORCHESTRA (87). Thor Johnson, cond. Music Hall (3718). Craig Hutchinson, mgr., 111 E. 4 St., 603 St. Paul Bldg.

Cleveland: CLEVELAND LITTLE SYMPHONY. Theodore Bloomfield, cond., 818 Nat'l. Bank Bldg. CLEVELAND ORCHESTRA (100). George Szell, cond. Severance Hall (1830). Wm. McKelvy Martin, mgr., 11001 Euclid Ave. CLEVELAND PHILHARMONIC ORCHESTRA (70). Dr. F. Karl Grossman, cond. WHK "Studio 1" (1400). Frank Griesinger, mgr., Gates Mills, O. CLEVELAND WOMEN'S ORCHESTRA. Hyman Schandler, cond., 1373 E. Blvd.

Columbus: COLUMBUS CIVIC CENTER ORCHESTRA (80 amat.). Victor Voeller, cond. James D. Hastings, mgr., 358 Wilson Ave. COLUMBUS LITTLE SYMPHONY. Claude Monteux, cond. Robert Hightshoe, mgr., 3096 Summit St.

Middletown: MIDDLETOWN CIVIC SYMPHONY (approx. 60). Valda Wilkerson, cond. Middletown H.S. Aud. (1250). Louis B. McCallay, mgr., 618 The Alameda.

Parma: PARMA SYMPHONY. Bruce McIntyre, cond., 2808 Russell Ave.

Springfield: SPRINGFIELD SYMPHONY ORCHESTRA (70). Evan Whallon, cond. Memorial Hall (2200). Mrs. Milton Kleintop, mgr., Chamber of Commerce Bldg.

Toledo: JEWISH COMMUNITY CENTER ORCHESTRA (35). Kenneth Holland, cond. Amity Hall (500). Karl Dansky, program dir., 2275 Collingwood Blvd. TOLEDO ORCHESTRA (60). Wolfgang Stresemann, cond. Museum of Art Peristyle (1752). C. M. Carroll, mgr., 410 Jefferson Ave. TOLEDO YOUTH ORCHESTRA. Cecile Vashaw, cond. Music Aud. (850). 401 Jefferson Ave.

Youngstown: YOUNGSTOWN SYMPHONY SOCIETY (62). John Krueger, cond. Rayen Aud. (1130). Mgr., 1006 Wick Bldg.

OKLAHOMA

Oklahoma City: OKLAHOMA CITY SYMPHONY ORCHESTRA (76). Guy Fraser Harrison, cond. Municipal Aud. (6000). L. E. Coley, mgr., Municipal Aud.

Tulsa: TULSA PHILHARMONIC SOCIETY (79). H. Arthur Brown, cond. Tulsa Municipal Thea. (2868). Kenneth G. Schuller, mgr., 515 So. Main St.

OREGON

Hood River: HOOD RIVER MUSIC ASSOCIATION (50). Boris Sirpo, cond. Hood River H.S. (1300). Richard Duckwall, mgr., Hood River.

Portland: PORTLAND CHAMBER ORCHESTRA (30). Boris Sirpo, con. Lincoln Aud. (1500). Jean Henniger, mgr. Box 244. PORTLAND JR. SYMPHONY ORCHESTRA (80). Jacob Avshalomov, cond. Portland Civic Aud. (3500). Mrs. Barbara M. Walker, mgr., 618 Park Bldg. PORTLAND SPMPHONY SOCIETY (75). Theodore Bloomfield, cond. Aud. (3500). Phil Hart, mgr., 403 Park Bldg.

PENNSYLVANIA

Allentown: ALLENTOWN SYMPHONY (75). Donald Voorhees, cond. Lyric Theatre (1465). Virginia E. Wartman, mgr., 125 No. 4 St.

Altoona: ALTOONA SYMPHONY ORCHESTRA (75). Donald Johanos, cond. Jaffa Mosque (3200). Irving Seltzer, mgr., Box 483.

Butler: BUTLER COUNTY SYMPHONY (65). Edward Roncone, cond. Senior H.S. (1100). Gerald L. Forcht, mgr., City Bldg.

Easton: EASTERN SYMPHONY ORCHESTRA (50-55). Herbert Fiss, cond. Easton H.S. (1000). Miss Agnes B. Gooddown, pres., 7 Heckman St., Phillipsburg- N. J.

Erie: ERIE PHILHARMONIC ORCHESTRA (60). James Sample, cond. Strong Vincent Aud. (1380). Mrs. Ruth Arcand, mgr., 820 Balwin Bldg.

Greenville: GREENVILLE SYMPHONY SOCIETY (75). William Loesel, cond. Jordan Theatre (1200). Paul L. Moss, mgr., 150 Main St.

Harrisburg: HARRISBURG SYMPHONY ASSOCIATION (85). Edwin McArthur, cond. The Forum (1833). Margie C. Hunsicker, mgr., 26 N. 3rd St.

Johnstown: JOHNSTOWN SYMPHONY ORCHESTRA (55). Donald Johanos, cond. Cochran Jr. H.S. Bennett Lyons, mgr., 1465 Paulton St.

Lancaster: LANCASTER SYMPHONY ORCHESTRA (70-75). Louis Wyner, cond. McCaskey H.S. (1840). Stephen T. Heinaman, mgr., c/o Armstrong Cork Co.

Meadville: MEADVILLE ORCHESTRAL SOCIETY (55). Maurice M. Lord, cond. Meadville H.S. (1200). Meadville.

Philadelphia: FRANKFORD SYMPHONY (65). Edwin E. Heilakka, cond. Frankford H.S. (1500). T. S. Howland, mgr., 4510 Frankford Ave. (Zone 24). NEW CHAMBER ORCHESTRA (22-strings). Nicholas Harsanyi, cond. American Academy of Music. Mgr., 1738 Pine St. OLD YORK ROAD SYMPHONY (60). Louis Angeloty, cond. Abington H.S. (400). 907 Gorgos Lane. OLNEY SYMPHONY ORCHESTRA, Theodore Koerner, cond. Olney H.S. 4369 W. Ford Rd. PENNSYLVANIA PHILHARMONIC. Luigi Carnevale, cond. Town Hall (2000). 404 Presser Bldg., 1714 Chestnut St. PHILADELPHIA ORCHESTRA ASSOCIATION (105). Eugene Ormandy, cond. Academy of Music (3005). Donald L. Engle, mgr., 1910 Girard Trust Bldg. ROBIN HOOD DELL CONCERTS, INC. (92). Guest conductors. Robin Hood Dell (20,000). Morton Howard, mgr., 1420 Walnut St. WEST OAK LANE SYMPHONY ORCHESTRA (55). Dr. Harry J. Peoples, cond. Mrs. Wm. A. Byrne, mgr., 5655 No. 20 St. WISSAHICKON VALLEY SYMPHONY ORCHESTRA (75). Arthur Cohn, cond. Germantown H.S. (2500). Wm. Tuttle, mgr., 1528 Walnut St.

Pittsburgh: PITTSBURGH SYMPHONY SOCIETY (92). William Steinberg, cond. Syria Mosque (3722). John S. Manager, mgr., 1305 Farmers Bank Bldg. (Zone 22).

Reading: READING SYMPHONY ORCHESTRA (80). Alexander Hilsberg, cond. Rajah (2094). Miss Dorothy Rowe, mgr., 635 Penn St.

Roxborough: ROXBOROUGH SYMPHONY ORCHESTRA (40 amat.). Leonard De Maria, cond. Roxborough H.S. (800). Canarroe St.

Scranton: SCRANTON PHILHARMONIC ORCHESTRA (75). Dr. Frieder Weissmann, cond. Masonic Temple (1822). Ronald C. Jones, pres., 427 Madison Ave.

Wayne: MAIN LINE SYMPHONY ORCHESTRA (approx. 75). Louis Vyner, cond. Radnor Twp. H.S. Aud. (950). Walter Whetstone, mgr., 23 West Ave.

Wilkensburg: WILKENSBURG CIVIC SYMPHONY (80). Eugene Reichenfeld, cond. Junior H.S., 501 Penwood Ave.

York: YORK SYMPHONY ORCHESTRA (65-70). Leigh Martinet, cond. Wm. Penn Sr. H.S. Aud. (1608). Annette Rousset Pesche, mgr., 521 W. Market St.

RHODE ISLAND

Newport: NEWPORT MUSIC FESTIVAL (33-60). Remus Tzincoca, cond. Newport Casino (3000). Mrs. Wm. H. Honnen, pres., 190 Bellevue Ave.

Providence: RHODE ISLAND PHILHARMONIC ORCHESTRA (65). Francis Madeira, cond. Veterans Memorial Aud. (2200). Peter D. Shultz, mgr., 49 Westminster St.

SOUTH CAROLINA

Anderson: ANDERSON SYMPHONY. Everett McDowell, cond. Merrill Little, mgr., P.O. Box 27.

Charlestown: CHARLESTOWN SYMPHONY (60). J. A. Fracht, cond. Mrs. Harry M. Rubin, vice-pres., 163-A King St.

Greenville: GREENVILLE SYMPHONY (48). Pedro Sanjuan, cond. Ramsey Fine Arts Bldg., Furman Woman's College (1160). Mrs. H. Frederick, mgr., 526 Chick Springs Rd.

SOUTH DAKOTA

Sioux Falls: AUGUSTANA SYMPHONY ORCHESTRA (65 amat.). Richard J. Gieleryahn, cond. S. F. Coliseum (5000). E. W. Nervig, mgr., Augustana College.

TENNESSEE

Chattanooga: CHATTANOOGA PHILHARMONIC ASSOCIATION (65). Julius Hegyi, cond. Chattanooga H.S. (1500). Mrs. Virginia Carter, mgr., 10 Bluff View.

Kingsport: KINGSPORT CIVIC SYMPHONY ORCHESTRA (50). Arpad Kurinsky, cond. Dobyns-Bennett (900). Richard H. Alvey, pres., 126 E. Ravine Rd.

Knoxville: KNOXVILLE SYMPHONY ORCHESTRA (94). David Van Vactor, cond. Univ. of Tennessee Aud. (3600). William J. Starr, mgr., Room 6, Farragut Hotel.

Memphis: MEMPHIS SINFONIETTA (27). Vincent de Frank, cond. Goodwyn Institute (1200). P. K. Seidman, pres., 121 Union Ave., Memphis, Tenn.

Nashville: NASHVILLE SYMPHONY ORCHESTRA (70). Guy Taylor, cond. War Memorial Aud. (2209). Mrs. N. Van Ness, mgr., Hermitage Hotel.

Oak Ridge: OAK RIDGE SYMPHONY (50). Waldo Cohn, cond. Oak Ridge H.S. (1400). H. Pomerono, mgr., 103 Wenain.

TEXAS

Abilene: ABILENE SYMPHONY. Julius Hegyi, cond. J. D. Schoonover, mgr., 925 Hickord St.

Amarillo: AMARILLO SYMPHONY ORCHESTRA, INC. A. C. Roller, cond. Eddie Mellin, mgr., P.O. Box 2552.

Austin: AUSTIN SYMPHONY ORCHESTRA SOCIETY (65). Ezra Rachlin, cond. City Coliseum (3300). Mrs. Audrey M. Fenzl, mgr., 412 Perry-Brooks Bldg.

Beaumont: BEAUMONT SYMPHONY. Jay Dietzner, cond. Mrs. W. R. Quillian, chm., 4650 Detroit Ave.

Corpus Christi: CORPUS CHRISTI SYMPHONY ORCHESTRA (71). Jacques Singer, cond. Del Mar Aud. (1800). Richard H. Loeffler, mgr., Del Mar Aud.

Dalas: DALLAS SYMPHONY ORCHESTRA (80). Walter Hendl, cond. McFarlin Aud. (2600). Henry Peltier, mgr., 3409 Oak Lawn Ave., Ste. 214.

El Paso: EL PASO SYMPHONY ASSOCIATION (85). Orlando Barera, cond. Liberty Hall (2396). Mrs. A. F. Quisenberry, mgr., Hilton Hotel, Room 1620.

Houston: HOUSTON SYMPHONY ORCHESTRA (85). Leopold Stokowski, mus. dir. Music Hall (3044). Tom M. Johnson, mgr., Music Hall, Houston 2.

Lubbock: LUBBOCK SYMPHONY (70 amat.). Wm. A. Harrod, cond. Lubbock H.S. (1500). Crystelle S. Sanders, mgr., 3010—24th St.

San Angelo: SAN ANGELO SYMPHONY. Eric Scrantin, cond. 121 Princess Pass.

San Antonio: SAN ANTONIO CIVIC ORCHESTRA. Otto Zoeller, cond. San Antonio. SAN ANTONIO SYMPHONY SOCIETY (72). Victor Alessandro, cond. Municipal Aud. (6000). Col. Thos. B. Woodburn, mgr., 916 Maverick Bldg.

Tyler: EAST TEXAS SYMPHONY (65). Joseph Kirshbaum, cond. Tyler H.S. Aud. (2000). Joseph Duke, mgr., 431 Petroleum Bldg.

Wichita Falls: WICHITA FALLS SYMPHONY ORCHESTRA (75). Dr. Erno Daniel, cond. Memorial Aud. (3148). Mrs. James F. Hunt, secy., 206 Hamilton Bldg.

UTAH

Salt Lake City: UTAH SYMPHONY (80). Maurice Abravanel, cond. S. L. Tabernacle (4500). David S. Romney, mgr., 55 W. First So. St.

VERMONT

Middlebury: VERMONT STATE SYMPHONY ORCHESTRA (55). Alan Carter, cond. Ten Halls (500-3000). Dr. Wm. E. Brown, mgr., Airport Drive, So. Burlington.

VIRGINIA

Bristol: BRISTOL CIVIC SYMPHONY. Daniel Peck, mgr., Euclid Ave.

Norfolk: NORFOLK SYMPHONY and CHORAL ASSOCIATION (75). Edgar Schenkman, cond. Center Theatre (1800). Palmer Quackenbush, mgr., 305 Flatiron Building.

Richmond: VIRGINIA SYMPHONY (40). William Haaker, cond. Jack Leipard, mgr., Hotel Jefferson.

Roanoke: ROANOKE SYMPHONY (65). Gibson Morrissey, cond. Jefferson H.S. Aud. (1200). Keith Willis, mgr., P.O. Box 2057, St. John's Parish House, Elm Ave.

WASHINGTON

Bellingham: BELLINGHAM CIVIC ORCHESTRA (60 amat.). Frank D'Andrea, cond. College Aud. (1200). c/o Music Dept., Western Washington College.

Bremerton: BREMERTON SYMPHONY. Gilbert N. Burns, cond. Civic Recreation Center (1600). Darle Wilson, mgr., 15th St. and Chester Ave.

Centralia: CENTRALIA CIVIC ORHESTRA. Louis West, dir.

Seattle: SEATTLE SYMPHONY ORCHESTRA, INC. Milton Katims, cond. Mrs. Ruth McCreery, mgr., 614 Orpheum Bldg. YOUTH SYMPHONY ORCHESTRA OF THE PACIFIC NORTHWEST (50). Francis Aranyi, cond. Palomar Theatre (1500). 405 University Bldg.

Spokane: SPOKANE PHILHARMONIC ORCHESTRA (70). Harold Paul Whelan, cond. Post Theater (1400). Robert E. Brooke, pres., P.O. Box 131.

Walla Walla: WALLA WALLA SYMPHONY ORCHESTRA (65). William H. Bailey, cond. Walla Walla H.S. Aud. Mrs. Dorothy Eggers, mgr., 528 Washington St.

WEST VIRGINIA

Bluefield: BLUEFIELD SYMPHONY ORCHESTRA (50). William B. Caruth, cond Ramsey Aud. (1000). C. Wesley Scott, mgr., 205½ Ramsey St.

Charleston: CHARLESTON SYMPHONY ORCHESTRA (75). Geoffrey Hobday, cond. Municipal Aud. (3600). R. Burnside, mgr., P.O. Box 2292.

Wheeling: WHEELING SYMPHONY ORCHESTRA (85). Henry Mazer, cond. Virginia Theatre (1088).

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RADIO & TV

By HENRY W. LEVINGER

Mozart's *The Magic Flute* By the NBC Opera Theatre

It needed the invention of television to be able to view at home Mozart's incomparable masterpiece *The Magic Flute* in the intimacy of one's living room, and listen to "mother" music's ageless fairy tale as told in this work. Never in any theatre was the fairy tale character of the work caught so convincingly, nor has the morale of this opera—a song of humanitarianism—ever been communicated with equal persuasiveness. of all the magnificent efforts of the NBC Opera Theatre, this, its most ambitious, was also one of the finest.

There were regrettable omissions, to be sure, but they were dictated by necessity and we are sure that nobody regretted the "cuts" more than Peter Adler, the excellent and sensitive musical director. Scenic short cuts were also imposed by the medium. But, all in all, the performance was a thorough delight to eye and ear and a reverent tribute to one of the greatest genuises mankind has produced and a fitting observance of the bicentenary of the composer's birth. As for the cuts in the score, they were made with great respect for the music, and also with an eye to their theatrical advisability. The theatre, after all—and television is theatre—cannot be judged solely from the music historian's point of view, but has to consider the demands of dramatic continuity and theatrical effectiveness. What was omitted, as the scene of the Armored Men, certainly was made up for by the most responsible English adaptation of the libretto by W. H. Auden and Chester Kallman. With great respect for the score, they have written a libretto which in itself was a minor miracle of faithfulness to the work and sensitive understanding of its conceptional content.

Mr. Auden writes, relative to the adaptation of the libretto into English, in his most revealing article in *Center* magazine: "One must begin by trying to detect what the elements of the story are about. It seems to me that there are two themes, both of great interest. The first and most basic of these is the story of a change in relation between the Dionysian principal and the Appolonian, Night and Day, the instinctive and the rational, the unconscious and the conscious, here symbolized as female and male respectively." In recognition of these basic elements, the two adaptors have changed the sequence of the numbers of the second act of the opera, achieving thus a clearer story line and more dramatic action. In doing so, they may have tampered with the tonal architecture, but they *have* achieved greater dramatic effectiveness and, since television is an audio-visual experience, they have certainly gained more, than they lost.

Of the performance itself, only the best can be said. The stage direction was entrusted to George Balanchine, famed choreographer. It was eminently musical, and gestures and music were in complete accord. In the limited space imposed by the television picture, Mr. Balanchine achieved a maximum of movement and he knew how to teach his artists to do this with grace. The scenery and costumes were by Rouben Ter-Arutunion. With few exceptions, they were eminently imaginative and, especially in color, most attractive. What was less commendable were the costumes of the three ladies and the Queen of the Night. They were too mondaine and stylish, rather like modern evening dresses. But these are minor objections compared with the greatness of the otherwise magnificently accomplished task. The video pictures were masterfully directed by Kirk Browning. The entire production, supervised by Samuel Chotzinoff, producer, with the assist of Lincoln Kirstein as special production consultant, left very little to be desired. That the Overture had to be played at the end of the work, as musical background to the credits, is also easily explainable by the enforced time limitations. Maybe at the next hearing of the work

LEONTYNE PRICE *as Pamina*
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WILLIAM LEWIS *and* JOHN REARDON
as Tamino and Papageno

—and there should be many more—more time can be allotted to the performance, which would then allow for the restoration of cuts and the restoration of the magnificent overture to its original position at the beginning of the performance.

The entire cast was well chosen. They not only sang well, but looked their parts. The careful English enunciation was most praiseworthy. The finest singing was done by Leontyne Price, who was Pamina. Her beautiful voice was beautifully handled in a part bristling with difficulties. William Lewis as Tamino also sang well and acted with imagination. He should work on his high register, however, to give more security to his high A-flat. Otherwise, he sang with remarkable ease. Laurel Hurley as Queen of the Night did herself proud. Not a dramatic coloratura soprano, she sang her killing arias, nevertheless, with abandon and technical brilliance. Sarastro, the high priest, found a convincing impersonator in Yi-Kwei Sze. Though his voice is a bit light for the part in weight and color, he sounded well throughout his range. Even the low "f" was clearly audible and beautifully rounded. As Papagena, Adelaide Bishop was charming as singer and actress, and her feathered

(*Continued on page* 60)

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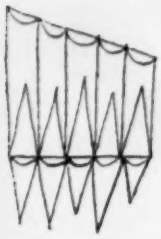

SACRED MUSIC

By LEON CARSON

MENDELSSOHN HAS A BIRTHDAY TOO!

■ This year, with the musical world preoccupied with bicentennial Mozartean observances, one is prone to overlook the 147th anniversary of the birthday (Feb. 3) of Felix Mendelssohn-Bartholdy. Son of a famous philosopher, Mendelssohn climbed from the level of ordinary success to decisive triumph within a relatively short lifetime, giving lavishly of his genius to the sacred music field, both directly and indirectly. Surrounded by a highly sophisticated atmosphere in the home and never in want of the material things of life, his opportunities for display and development of an unusually precocious talent were nurtured carefully and seriously. Mendelssohn's experience of the world was the reverse of most composers. The sensitiveness of his nature, his personal charm and delight in the finer things of life were reflected in all his music, but especially in his instrumental music.

In this brief article we must limit our remarks to Mendelssohn's sacred music. At the age of ten he listened to his own setting of the inspiring 19th Psalm at its initial hearing in the Berlin Singakademie. At least nine other Psalm settings were composed at varying later dates. Approximately ten years after the Berlin episode, it was Mendelssohn's revival of the Bach "Passion According to St. Matthew," which he conducted personally in 1829 (its first since Bach's death 79 years before), that started a vast succession of performances of this great work down to the present day, and earned for him universal renown. During this youthful period the poet Goethe recognized and encouraged the phenomenal abilities of the young Mendelssohn, as did also the famous composer and critical director of the Paris Conservatoire, Luigi Cherubini.

In the sacred music field, Mendelssohn's two major contributions are the well-known oratorios—"St. Paul," composed in 1836, and "Elijah," in 1846. In fact, these two scores might well be referred to as the most valuable oratorio compositions of the 19th century. "St. Paul," a work of combined lyric and dramatic ingredients which ably portrays the conversion of Saul, was first introduced in the United States on Oct. 29, 1838, by the New York Sacred Music Society at the Chatham Street Chapel in New York City, and since then has become a permanent part of this country's standard oratorio repertory. The music itself is melodious, impressive in its firmer moments, and reverent in spirit. Its content offered unmistakable promise of what was to develop ten years later in Mendelssohn's masterpiece "Elijah." One of the most beautiful arias in the oratorio is "Be thou faithful unto death," which requires of the tenor extraordinary vocal and artistic command. In the tessitura of its vocal lines there are hints that the composer had in mind certain instrumental effects when writing for the voice—not always a consoling thought for the singer.

Mendelssohn's "Elijah," his crowning achievement and undoubtedly the most effective and popular of all oratorios since Handel, has enjoyed continual popularity and today is sung in every country where suitable choruses exist. Designed musically on a broader scale than "St. Paul," the composer has realized not only the intense drama of the long Scriptural story, its dignity, pathos, and moments of exultation, but he has created a superb religious drama that, appropriately staged, costumed, and choreographed, might qualify as an opera. Its recitatives and arias have become famous, and in not a few instances, when detached from the score, also make for acceptable recital programming.

It was a great pity that at the peak of Mendelssohn's creative career, his work on what was intended to be a third great oratorio, under the title of "Christus," was interrupted by death in 1847. The fragments of manuscript left by him were not of sufficient clarity and length to forecast the exact importance of a new work which might have proved equal in all ways to "Elijah." Shortly before his passing, the sacred cantata "Lauda Sion," the "Kyrie Eleison" for double chorus, and the "Six Motets," in addition to numerous hymn settings for chorus were composed, all of which still retain their importance in the field of sacred music. The symphony-cantata "Hymn of Praise" was written at an earlier date.

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UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

DR. JOHN D. MESSICK, *President of East Carolina College, presents the Guild Award to freshman* JOAN MELTON, *first student in North Carolina to receive the Guild's $100 scholarship, now available to all Guild H. S. Diploma winners who qualify. Joan has been entered in Guild auditions for many years by Anyce Worsham and is now studying with Robert Carter at the College. Her appearance in the Saint-Saens concerto was the occasion for the presentation.*

Now that Guild enrollments number close to 50,000, it is important to send them in earlier. All entries for spring auditions should be sent to Guild Headquarters office in Texas this month. All material in the Guild Composition Test must be in before April 1. Send to Guild Headquarters for double entry blanks now. There are opportunities for those who write music from elementary to professional level. Winifred Buck, 11 Nelson St., Keene, N. H., is National Chairman.

Stella Baird and Guild teachers of Vancouver, Washington, sponsored a very successful lecture recital by Dr. Stanley Chapple of the University of Washington.

Ronald Hodges, brilliant young artist of the Edwin Hughes studio, has played four concertos with orchestra so far this season. On Mar. 3 he will play the Ravel G Major Concerto with the Rochester Civic Orchestra, Paul White conducting. Anthony Chanaka, another Hughes pupil, played the first performance of Robert Evett's "Toccata" in Town Hall in December with Harry McClure.

The January meeting of the New York Piano Congress could have been called "Guild Day." The President, Ruth Bradley, and Vice President, Eric Steiner, are Guild members, as were all those on the program: Russell Lanning, who spoke briefly on Bach; Charles Haubiel and Dorothy and Sidney Morrow, who played his two-piano music; Grace Gimbel, who was a Guild Diploma winner and is now a professional pianist.

MARILYNNE JOST, *pupil of Mrs. Etta L. Evans of St. Louis, has been awarded a $2400 scholarship at Washington University and a $2500 piano on the Aeolian Company's radio program. She has appeared with the St. Louis Philharmonic Orchestra and as a "Young Artist" for the Musical Research Club and Morning Etude Club. In State Finals of the Federation of Music Clubs for four years, and in Guild Auditions for nine (first entered by Dorothy Noble Lord), Miss Jost is a H. S. Diploma winner and the recipient of Guild cash prizes in the 1955 Recording Events.*

On Jan. 5, Daniel Pollack, Guild prize winner entered by Rosina Lhevinne, played the Chopin E Minor Concerto with the "Y Symphonic Workshop Orchestra," Maurice Levine conducting. On Jan. 22 he appeared at the opening of the Jewish Music Festival of New York as pianist in the Sextet by Joseph Achron.

Ella Connell Jesse, prominent for many years in Oregon music, will attend the MTNA convention in Phoenix in March.

Sallie Rubenstein, from Yonkers, N. Y., senior pupil of Walter Charmbury at Rollins College, won a first place award in 1955 in the Guild Recording Events, has been elected to Phi Beta, and plays frequently in Florida.

Mrs. Philip V. Speir, recently called "First Lady in Alabama Music," is amazingly active, as choir director and teacher, despite an approaching 75th birthday on Feb. 3. As a matter of fact, to celebrate her birthday she will give a piano recital—in order to maintain her standing as a "Playing Guild member!"

(*Continued on page* 60)

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SCHOOL NEWS

By GID W. WALDROP

Kent Kennan

Alan Hovhaness

Boston U. College of Music Appoints Student Directors

Two Boston University seniors recently have been appointed student directors of the Preparatory Division of the College of Music, according to a recent announcement by Dean Robert A. Choate. They are Miss Phyllis Feer of Providence, R. I., and Miss Ruth Foss of Niagara Falls, Ontario, Canada.

Now in its fifth year, the program was first operated by undergraduate students last year. It is believed to be the only such branch of a major university directed by students. The program provides instruction in theory and all major instruments to students of pre-college age from the greater Boston area, whose proficiency in music is insufficient to warrant college credit. Course content and teaching methods have been organized to combine tested modern practice with traditional procedures. The major portion of private instruction is given by student teachers. Regular faculty members are also available if desired.

Four-year students enrolled in the college of music are permitted to major in applied music, history and literature of music, theory of music, composition, opera, church music, and music education. In addition, students take over general academic courses. These include English and humanities, literature and social sciences.

Prof. Jules Wolffers, chairman of the department of applied music and supervisor of the preparatory division, highly commended the undergraduate directors. "Our confidence in these young persons has been more than justified," he said. "They bring to their work a lasting enthusiasm and a high degree of competence. They have greatly increased the value of the preparatory division."

Michigan State Expands Facilities

A two-story addition to Michigan State University's Music Building will be completed in June, resulting in one of the Midwest's finest facilities for music instruction. The new wing will bring the university's music facilities under one roof while expanding the number of classrooms, studios, offices, and practice rooms. Prof. Roy Underwood is director of the division of fine arts and head of the music department at M.S.U.

Housed in the $600,000 brick unit will be a 40 by 50-foot choral room, 44 soundproof practice rooms, 6 classrooms, 7 studios, 6 offices, and a piano technician's workroom. Offices, studios, and classrooms in the new wing will be equipped with audio-visual conduits. The choral room and two of the classrooms will be equipped with built-in wiring and facilities for black-and-white and color telecasting.

North Park Music Festival

The Chicago Swedish Glee Club, under the direction of Harry T. Carlson, will open the 1956 Music Festival of North Park College on Tuesday, Feb. 21. The second program, on Feb. 28, will feature Audrey Paul, mezzo-soprano; Ralph Nielsen, tenor; and the Marlinn String Trio.

North Park Music School Faculty Night on March 6 will feature Eva Coleman Harper, contralto, and Marjorie Woebel, pianist. This program will be held in Hanson Music Hall, 5135 N. Spaulding Ave. Heinrich Fleischer will present an organ recital on March 13 in Isaacson Chapel of Nyvall Hall, 5100 N. Spaulding Ave.

The final program, on March 20, is North Park Student Night. Soloists, ensembles, and the North Park College Choir, under the direction of Donald F. Ohlsen, will perform.

Massed Choral Group to Sing

Four of the country's outstanding glee clubs—from Yale University, Dartmouth College, Clemson College, and Rensselaer Polytechnic Institute, 250 or more singers in all—will unite in "The Big Sing" to be held at Rensselaer, Troy, N. Y., on the night of May 18 as the major public event in the annual Conference Seminar of the Intercollegiate Musical Council.

The Seminar, to be in session on Thursday, Friday, and Saturday, May 17, 18, and 19, will develop intensive discussion panels among the 80 to 100 directors and graduate managers and student officers of college music organizations of male students. Frank H. Baxter, president of the Intercollegiate Musical Council, New York City, will preside over the general sessions. In recent elections J. Bailey Harvey of Columbia University was chosen vice president of the Council, Ross Kenyon of Princeton University, treasurer, Medley P. Ray of the University of Maine, secretary and director, and Fenno Heath of Yale and Alfred M. Greenfield of New York University to serve with the officers on the executive board of the Council.

Eastman Summer Appointments

Two noted American composers have been added to the teaching faculty for the summer session of the Eastman School of Music of the University of Rochester. Summer School Director Allen I. McHose has engaged Alan Hovhaness and Kent Kennan to conduct classes in composition during the sessions that will begin on June 25 and continue through August 3. These will be in addition to the regular summer faculty drawn from the Eastman School and visiting teachers.

Both composers are leaders of the American school. Hovhaness is a New Englander of Armenian ancestry and has written more than 200 works, mostly for orchestra or chorus. He is particularly known for his writing in the idiom of the Near East. His music has been played frequently in Festival of American Music concerts at the Eastman School. He has won many honors, including two Guggenheim awards. His Concerto No. 7 for orchestra was written on commission for the Louisville Orchestra and has been recorded by Columbia. He has written a ballet for Martha Graham and special works for television.

Kent Kennan, born in Milwaukee, received his bachelor and master of arts degrees from the Eastman School. He won the Prix de Rome and studied in Europe for three years. His "Night Soliloquy" has been played by major symphony orchestras and a number of his works have been broadcast. He has served in the Army Air Corps and as Warrant Officer bandleader.

Director McHose plans other important advances in this year's summer session. Interest in the various institutes—conducting, composing, performing—has shown phenomenal growth since the greater school plan was initiated two years ago. An especially popular feature has been the symposium at which composition students may hear their compositions played and discussed by the school orchestra. The Opera Workshop has also grown.

Music for a Nuclear Reactor

The Oak Ridge Symphony Orchestra has been asked to record "Overture for the Dedication of a Nuclear Reactor," for the Information Center in Cairo, Egypt. An Egyptian student heard the performance given on March 5, 1955, in Oak Ridge, and recommended it for broadcast in Cairo.

This modern composition was writ-

ten by Professor Arthur Roberts, Physics Department, University of Rochester, and musically depicts the start-up, operation at power, and shut-down of a nuclear reactor. The theme is based upon three notes—A, E, and C—which have a particular significance in the atomic energy industry. The premiere performance of "Overture for the Dedication of a Nuclear Reactor" was given by the Oak Ridge Symphony Orchestra under the direction of Dr. Waldo Cohn on March 19, 1952, and was repeated in response to many requests on March 5, 1955, Dr. Cohn again conducting.

ABA Convention Announcements

The 22nd annual American Bandmasters Association Convention will be held in Santa Fe, New Mexico, March 7-10. Seventy-three well-known American band leaders will guest conduct the following ensembles: U. S. Air Force Band, U. of Eastern New Mexico Band, U of New Mexico Band, Texas Tech Band, U. of New Mexico Band, and the New Mexico All-State Band. Composer Morton Gould will first-perform his latest band composition. The association includes 210 members. The La Fonda Hotel will be convention headquarters.

Composer Symposiums

■ The Peabody Conservatory of Music, Baltimore, plays host to student-composers from 10 leading music schools on March 9 and 10 for a Young Composers Festival. With Henry Cowell as chairman, the Baltimore school has scheduled a series of rehearsals, forums, and public concerts, all designed to give the young writers a chance to hear their music in actual performance. Soloists, chamber groups, and orchestra will give hearings to works selected for the festival.

■ The fifth annual Southwestern Symposium of Contemporary American Music, introducing new works by Western Hemisphere composers, will be held April 8-15 at the University of Texas. Guy Fraser Harrison, Oklahoma City Symphony conductor, will be guest conductor. R. Bernard Fitzgerald will be conductor of the symphonic band, and Lee Fiser of the chorus. About 50 compositions will be played. Awards of $200 and $100 will be made in both orchestra and band categories, while a $150 award will be given for a choral work. In addition, a $50 Charles S. McClesky Memorial Award will be presented for an outstanding religious choral work.

COLLEGE OPERA PRODUCTIONS

Boston University

Certainly one of the most important events of 1956 among college opera productions will be the U. S. premiere of Paul Hindemith's *Mathis der Maler* scheduled for performances at Boston University on Friday, Saturday, and Sunday, Feb. 17, 18, and 19. It will be presented by students in the opera department of the University's school of fine and applied arts. Although the opera is well known as one of the greatest of Hindemith's productions, the composer has not previously granted permission to any group for performance in America.

The libretto is based on the life of the 16th-century-German artist, Mattias Grunewald, with a background of conflict between the Roman Catholic and Lutheran churches. The opera is built on a succession of scenes depicting various episodes in the artist's career. The entire production takes three and one-half hours for performance. Sarah Caldwell, director of the opera department, is in charge of the production. She will direct the student orchestra in a novel seating arrangement which keeps the players invisible from the audience so that full attention is focused on stage.

Critics and musicians from many cities are expected to come to Boston for the premiere. The Boston University Opera Department attracted national acclaim in May 1953 when it produced *The Rake's Progress* by Igor Stravinsky, who conducted it then for the first time in the United States.

New York College of Music

Two New York premieres of one-act American operas will be staged and broadcast by the Opera Workshop of the New York College of Music, Monday evening, Feb. 20. The performances represent the music school's participation in WNYC's 17th annual American Music Festival.

John Duke's comic opera, *Captain Lovelock*, and Jonathan Elkus' musical play, *Tom Sawyer*, are the operas to be given with Siegfried Landau as musical director and Albert Felmar, stage director. Performances will take place in Carl Fischer Hall (165 West 57th Street).

Mr. Duke's opera, written for women's voices, is based on a play, *The Changed Bridegroom*, by the 18th-century Danish writer of comedies, Ludvig Holberg. It was first performed in the summer of 1953 at Schroon Lake, New York. The composer is professor of music at Smith College, Northampton, Mass., and is now on leave of absence for a year at Trinity University, San Antonio, Texas.

Mr. Elkus, San Francisco composer, currently a student in the graduate music division of Stanford University, adapted his libretto and lyrics from Mark Twain's book, and includes considerable folksong material, such as spirituals and river songs, in his score. Written for speaking as well as singing roles, it calls for a cast of 17 taking adult or children's parts. The work is now in process of publication by Novello and Company, London. First performances of *Tom Sawyer* were given by the San Francisco Boys' Choir (Madi Bacon, director) in 1953.

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Baldwin-Wallace College

The Experiment, a chamber opera in one act by Paul Schwartz, chairman of the department of music at Kenyon College, will be given its world premiere on Jan. 27 by the Opera Workshop of Baldwin-Wallace College. The opera is based on a story by Nathaniel Hawthorne called "Dr. Heidegger's Experiment." The libretto is by Mr. Schwartz's wife, Kathryn. The score calls for five solo voices and a chamber orchestra of about 24 players. Melvin Hakola of the Conservatory of Music will direct members of the Workshop in the production, and George Poinar will serve as conductor of the B-W Symphony Orchestra.

Juilliard

The Wife of Martin Guerre, a new opera with music by William Bergsma and libretto by Janet Lewis, will be given its first public performance by the Juilliard Opera Theater on Feb. 15 in the Juilliard Concert Hall. Frederic Cohen is the Stage Director and Frederic Waldman the Musical Director for the production, which is one of the events in the Festival of American Music celebrating Juilliard's 50th anniversary. The sets and lighting are by Frederick Kiesler, and the costumes have been designed and executed by Harriet Winters.

The story of *The Wife of Martin Guerre,* which comes from Janet Lekis's novel of the same name, is based on the extraordinary testimony and events of the trial of Martin Guerre which took place in Toulouse in 1560. The case aroused wide public interest, and in 1565 Maitre Jean de Coras, the recording clerk at the trial, published a book recounting the incredible story.

William Bergsma, the composer, is a Californian by birth and is at present a member of the faculty of Juilliard School of Music. His chamber music and orchestral works have been widely performed here and in Europe.

RECENT PRIZEWINNERS

■ Leonard M. Marcus, New York, graduate student at the University of Minnesota, has been named recipient of the **Antal Dorati Scholarship** for the 1955-56 academic year. The $500 award is made annually through the University's Greater Univeristy Fund. Winners of the scholarship receive 26 weeks of personal instruction from Dorati, conductor of the Minneapolis Symphony Orchestra, in music aesthetics, composition, and orchestral conducting.

■ **Young Audiences, Inc.,** a non-profit music education organization, which has been presenting chamber music concerts for school audiences in various parts of the country for the last six years, has received a grant for expansion of its work from The Rockefeller Foundation. Young Audiences, Inc., was organized several years ago for the purpose of bringing the best music directly into the schools. The organization charges $100 per concert, which falls far short of the cost. This charge will continue to be borne by the schools, the PTAs, or other community groups. The Rockefeller grant is earmarked to enable Young Audiences to continue expanding this program, heretofore available in parts of the East and Middle West, on a national scale.

The Rockefeller Foundation grant is for a limited period of time, and does not relieve Young Audiences, Inc., of the responsibility of developing self-supporting local and regional centers.

■ The **William and Noma Copley Foundation,** a non-profit organization for the encouragement of the creative arts and sciences, an Illinois corporation, completes its second year of activity with announcement of the following awards: In the field of music composition, $1,000 each, to Charles Turner and Charles Jones, both of New York City.

Also in the field of music composition, $100 each was awarded to the following students of composition at the Conservatory of Music, Paris: Betsy Jolas-Illouz, Maguy-Lovano and Pierre Hasquenoph.

■ Twenty-nine-year-old Reginald H. Hall, a civil engineer of Ann Arbor, Michigan, has been declared winner of the **11th Annual George Gershwin Memorial Contest** for the best original unpublished orchestral composition by a young American composer. Mr. Hall's winning composition, "Elegy for Orchestra," was his first attempt at composition for a symphonic group. He is the son of an Episcopalian minister and a native of Laurel, Maryland.

His work will be performed by the New York Philharmonic-Symphony Orchestra during its regular subscription series this season under the baton of Dimitri Mitropoulos. He will also receive a cash award of $1,000; the inclusion of his winning composition in the rental library of Chappell & Co. with customary author's royalties; and a week's visit to New York City at the time of the Philharmonic performance as the guest of B'nai Brith's Victory Lodge.

■ **Mu Phi Epsilon,** National Professional Sorority, has announced the winners of its biennial composition contest.

Division I: Mrs. H. H. A. Beach Memorial Award (Former 1st Prize Winners). First prize awarded to two members: "Concerto for Piano and Orchestra"—Blythe Owen, Chicago Alumnae Chapter. "Holiday Overture" (for Orchestra)—Ruth S. Wylie, Mu Upsilon Chapter.

Honorable mention in this division was awarded to Harriet Payne, Beverly Hills Alumnae Chapter; Mildred Hunt Harris, Seattle Alumnae Chapter; Williamette Spencer, Beverly Hills Alumnae Chapter.

Division II: (Undergraduates):

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Violin and Viola"—Marlene Shepard, Epsilon Xi Chapter.

Honorable mention was awarded to Sharron Hilgenberg, Omrgo Chapter; and to Hazel Volkart, Mu Delta Chapter.

Class B—First prize: "Three Chinese Poems" (Women's Chorus)—Lou Rodgers, Beta Chapter.

Honorable mention: Phyllis May Pehr, Phi Phi Chapter; Jeannette Boyack, Epsilon Chi Chapter; Hazel Volkart, Mu Delta Chapter.

Division III: (Graduate and all other members of Mu Phi Epsilon):

Class A—First prize: "Concerto for Violin and Orchestra"—Jean Little, Beverly Hills Alumnae.

Honorable mention: Nancy Plummer Flaxon, Boston Alumnae.

Class B—First prize: "Quartet for Piano, Violin, Viola and Cello"—Emma Lou Diemer, Mu Delta.

Honorable mention: Jean Little, Beverly Hills Alumnae; Nancy Plummer Flaxon, Boston Alumnae; Berenice Wilson Wiers, Washington Alumnae.

Class C—First prize: "Four Songs for Soprano or Tenor"—Emma Lou Diemer, Mu Delta Chapter.

Honorable mention: Jean Little, Beverly Hills Alumnae; Nancy Plummer Flaxon, Boston Alumnae; Joyce Gilstrap Jones, Ft. Worth Alumnae; Joyce Sadler Orr, Denver Alumnae; Alice Yost Jordan, Des Moines Alumnae:

The silver loving cup for the best composition in Division II was awarded to Beta Chapter, New England Conservatory of Music, for "Three Chinese Poems" by Lou Rodgers.

CONTEST ANNOUNCEMENTS

■ An award of $1,000 will be presented to the winner of the third annual Tamiment Institute Competition for an original string quartet composition. The award, which has been increased from the previous year's $500 prize because no final winner was chosen for 1955, will also entitle the winner to the privilege of having his work performed by the Curtis String Quartet at the Annual Tamiment Chamber Music Festival in the Poconos next June, and also in New York, Pittsburgh, Cleveland, Kalamazoo, and at Michigan State University. Persons interested in entering the competition may secure entry blanks by addressing the Tamiment Institute, 7 East 15th Street, New York 3, N. Y.

■ The customary total of $500 in awards is again offered in the 14th annual **Young Composers Contest of the National Federation of Music Clubs** for works in two categories, according to a joint announcement by Mrs. Ronald A. Dougan of Beloit, Wis., Federation President, and Elliot Weisgarber of Greensboro, North Carolina, Chairman of the contest.

A first prize of $175 and a second prize of $125 will be paid for a sonata or comparable work for solo wind or string instrument with piano, or for any combination of three to five orchestral instruments, of which the piano may be one. Minimum playing time must be eight minutes. A first prize of $125 and a second prize of $75 are offered for a choral work, either unaccompanied, or with accompaniment for piano, organ, or a group of not more than 10 wind or string instruments. Any citizen of the United States, native or naturalized, who will have reached his 18th birthday, but not his 26th, by April 16, 1956, the final date for submission of entries, is eligible to compete.

A special award is also offered in connection with the Young Composers Contest, a scholarship valued at $600 and named for the late Charles Ives and providing a summer's study at the Indian Hill Music Workshop at Stockbridge, Mass. This competition is open to composers between the ages of 16 and 18.

■ Renewal of the three-year scholarship in strings at the Peabody Conservatory of Music which the **National Federation of Music Clubs** has offered annually since 1951, is announced by Mrs. Ronald A. Dougan of Beloit, Wisconsin, president of the Federation, and Mrs. Charles A. Pardee of Chicago, National Student Adviser. The scholarship covers three years' tuition at the Conservatory, valued at $600 annually, and this year embraces also, for the first time, board and room for the initial year.

An additional scholarship made available to the Federation this year is also for a string player and is offered by the Shreveport, Louisiana, Symphony Orchestra and Centenary College of Shreveport. It includes full tuition, board and room at the college, and the obligations incident to the scholarship are participation in the regular rehearsals and concerts of the Shreveport Symphony and maintenance of the high scholastic standing required by the college.

■ Composers planning to enter **Sigma Alpha Iota's American Music Awards Competition** this year are reminded that the closing date for entries is March 1, 1956. The triennial contest, open to all American-born composers between the ages of 22 and 35, calls for a vocal solo for high or medium voice or for a choral work for women's voices. Awards include $300 cash in each category, publication of the winning compositions by Carl Fischer, Inc., as a part of the Sigma Alpha Iota Modern Music Series with all royalties reverting to the composer, and premiere performances of the winning works at the fraternity's Triennial Convention in Washington, D. C., in August of this year. Entries should be sent to Mr. Spivacke at 3201 Rowland Place N. W., Washington 8, D. C., from whom complete information concerning rules for the contest may also be obtained.

■ Competition for the 25th **Kate Neal Kinley Memorial Fellowship** in fine arts for 1956-57 has been announced by the University of Illinois. The award provides $1300 for a year of advanced study of the fine arts in this country or abroad.

The award is open to graduates of the University's College of Fine and Applied Arts and of similar institutions of equal educational standing. It may be made in any branch of art or music or in architectural design or history. Applications for the 1956-57 grant may be obtained from Dean Allen S. Weller, College of Fine and Applied Arts, University of Illinois, Urbana. Deadline for applying is May 15, 1956.

Benjamin Franklin Music Played

A wreath was placed on the bust of Benjamin Franklin on Jan. 17 in the Hall of Fame for Great Americans at New York University. The string quartet music composed by Franklin was played by a group of faculty members from Washington Square College of Arts and Science. A novel feature of the music is that it is played on open strings without fingering, varied effects being achieved by the manner of tuning the instruments.

Newly Discovered Schubert Works Premiered

Prof. Gunnar Johansen, well-known pianist in the School of Music at the University of Wisconsin, gave a world premiere performance Jan. 18 in Hamburg, Germany, of two recently discovered Schubert works. The works, composed by Schubert in his early youth, were found and verified by musicologists in Malmo, Sweden.

Johansen is currently on leave from the University to play concerts in Copenhagen, Stockholm, Berlin, Paris, and Hamburg under the auspices of the U. S. State Department. A member of the UW staff since 1938, the Danish-born pianist is known for his interpretations of Bach and Busoni.

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Melrose Academy Appoints New Opera Head

Renee Rochelle, Director of the Melrose Academy of Music, Los Angeles, announced upon her return from Europe the appointment of Dr. Isaac Van Grove to head the school's Opera Workshop. Dr. Van Grove, nationally known as a conductor, composer and teacher, brings to the workshop an invaluable experience of 25 years as director of many important opera and operetta companies. As an associate of Max Reinhardt he was a member of the faculty of the Max Reinhardt workshop in Hollywood, where he taught actor-singers the important synthesis of speech and song. Famous personalities whom he has directed and coached include such artists as Mary Garden, Grace Moore, Gladys Swarthout, and Dorothy Kirsten. Dr. Van Grove will begin immediately to cast for scenes in both light and grand opera and present them in public as soon as they are ready.

McClung Heard at Studio Club

Limpid-voiced Marjorie McClung, who possesses a rare, clear, and smooth-flowing legato (most enviable), was heard at the Studio Club in New York on Jan. 16 in a program of Purcell and Handel airs, lieder of Schumann and Hugo Wolf, and French songs of Poulenc and Debussy. The well-chosen list also included the "E Se Un Giorno Tornasse" by Respighi, "E Ermita De San Simon" by Castelnuovo Tedesco, Santa-Liquido's *Riflessi*, and the first-act aria of Mimi from *La Bohème*. Interesting songs in English were "Milk Maids" by Edmunds "Orpheus with his Lute" by Wm. Schuman, and two Duke songs — "Paris in the Morning" and "Puritan's Ballad." John Cartwright was at the piano.

N. Y. College of Music Features Canadian Works

Recitals off the reviewer's regular route are frequently most rewarding. One of these was the concert of Sonatas for Violin and Piano by contemporary Canadian composers played Jan. 18th in the Recital Hall of the New York College of Music. Arved Kurtz, renowned violinist, and co-artist Otto Herz, at the piano, offered Sonata (1952) by Jean Coulthard of Vancouver, B.C.; Sonata (1944) by Jean Papineau-Coulture of Montreal, P.Q.; Sonata (1941) the work of John Wienzweig, of Toronto, Ont.; and Sonata (1950) by Jean Vallerand of Montreal, P.Q. All are members of the Canadian League of Composers. The program was outstanding. M. C.

Whiteside Book Reviewed

"Indispensables of Piano Playing" by Abby Whiteside. (Coleman-Ross Co., 147 pp., $4)

■ Miss Whiteside, who published *Pianist's Mechanism* (1929), develops her previous treatise in a more detailed manner in this publication. Technical skill in any instrumental playing has two basic problems: control and continuity. Control is of prime importance. Too often it is *hoped* to be achieved while the many details of finger strengthening, equalization of scale passages, exercises of all sorts, etc., take up years of study. Control can only be developed after one has understood the composer's musical ideas. This is the substance of musical structure in a composition. If you know first how a phrase or a page should *sound*, you will know how to control the effects to achieve that sound. Miss Whiteside speaks of an "aural image" which the player must see and hear before he attempts to perform. Through a careful analysis of the music he will know precisely what part of his arm to use to obtain the most efficient kind of playing.

The book develops the idea of rhythmic coordination which begins in the body, starting with the seat as a fulcrum, and extends to the finger tips. "An exciting rhythm, a unifying, all-encompassing rhythm is the *only* possible means by which the entire mechanism (which consists of the muscles of the arm, the bony structure of the hand, and the finger) can be brought into full play."

It is on these two premises that Miss Whiteside bases her major contention in this study. Rhythm in the sense of "timing" (not metrically), is emphasized to achieve fluency. Miss Whiteside discusses scales, arpeggios, octaves, trills, double notes, repeated action, memorization, pedaling, and all the other pianistic problems that con-

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front the teacher. Octave trills, double notes, good scale playing, she states do not necessarily require the standardized training of the fingers. Rather, through "imagery, sensation, and rhythm," these difficulties will be mastered.

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The writing of a book of this kind is always a hardship. The ability of the author to transfer solutions, ideas that require doing and hearing into words, is a complex task. Miss Whiteside is undoubtedly an alert, dynamic teacher whose students no doubt prove the tenability of her theories. I cannot in all cases, however, accept her contentions and solutions as a cure-all.

The book is attractively published, but could do with more musical examples, and perhaps a few photographic illustrations. The chapter on "Some Questions and Answers Dealing with Traditional Teaching Methods" is provocative, and alone ought to induce many of our piano teachers to read the book. FRANCES DILLON

"THE MOZART STYLE"

(Continued from page 32)

duction, I hesitated a long time before accepting it. Fiordiligi's two arias lie so strangely that they could almost be sung by a high mezzo-soprano. In the first aria the range is from a low A to a High C, while within one bar Mozart jumps two octaves and one note. And, as in all of Mozart's music, the singer is not allowed to employ different registers, like the chest-voice, permissable once in a while in Verdi or Puccini, or the falsetto, which coloraturas often use in Rossini or Donizetti. Each note of the Mozart coloratura must have an equal dynamic value. This, incidentally, is the reason why the Queen of the Night in *The Magic Flute* is so difficult. Although I have never sung this role in public—having portrayed only Pamina, another beautifully written role in this opera—I often use the most difficult parts of the Queen's two arias to vocalize and place my voice high.

Costanza in *The Abduction from the Seraglio* presents the same problems as Fiordiligi. In the big aria the music goes from a low B to a High D, with constantly extended-octave jumps, and occasional jumps that embrace over two octaves within one or two bars. This is another aria written in the key of C, a fact which does not make me particularly happy. Costanza and Fiordiligi may be difficult roles, but they are tremendously rewarding, and the strange twist of fate is that the latter part, which I really did not want to accept originally, has now become so much a part of my repertoire that I have been asked to sing it in almost every major opera house in the world. Unfortunately, other important commitments do not permit my accepting all of these wonderful offers, since each new production of *Cosi*—especially in this Mozart celebration year, when so much care and attention is lavished everywhere on the most perfect mountings of his opera—demands considerable rehearsal time.

To the question of whether I consider singing Mozart strenuous, I can answer in the negative—provided, of course, that I am in good voice. If I am, it is like a vocal therapy—purifying the singing technique, ironing out the little kinks that can creep in in a busy career.

RADIO & TV

(Continued from page 52)

partner, Papageno, found in John Reardon one of the best characterizations ever heard and seen by this reporter. Andrew McKinley as Monostatos also was highly effective. The Queen's attendants were mimed by Francoise Martinet, Barbara Milberg, and Eda Lioy, and well sung by Frances Paige, Joan Maynagh, and Helen Vanni. Of the host of other participants, all of whom have reason to be proud of this memorable venture, we may single out Chester Watson as the First Priest, who sang the meaningful passages of the *Sprecher* (Speaker), and Norman Rose whose beautiful speaking voice made him an ideal mouthpiece for his noble passages. Alfred Shirley gave humor and a warm personality to the second priest, the converted "gay blade." Chorus and orchestra had both delicacy and color.

GUILD

(Continued from page 54)

Mrs. Edgar D. Kerr of Ottawa, Kansas, reports that Guild Auditions are held in the Music Building of Ottawa University, and that there is a large enrollment in music at the University and among private teachers. Guild members there are: Mrs. M. A. Welty, Mrs. R. L. Stevens, Mrs. L. A. Welborn.

Mr. and Mrs. Cecil Berryman of Omaha have judged Guild auditions for many years and write that "each year we think the level of playing goes up."

The Washington Composers Club gave a program on Nov. 28 in the Phillips Gallery. La Salle Spier's chorus and piano works were performed. On December, 24 advanced pupils of Mr. Spier gave a series of recitals.

Blanche Baum Schmoele sponsored a pupils' recital in December. Each pupil played one classic and one contemporary American number.

The Women's Association of Plymouth Church of Shaker Heights (Cleveland), Ohio, presented a two-piano recital by Carol Finney and Sally Davies, pupils of Mrs. Charles S. Schneider.

Sharon Aboussie gave a graduation recital at the First Methodist Church in Altus, Oklahoma, to a crowded auditorium. In the Mendelssohn "Capriccio" she was accompanied by her teacher, Mrs. Stella Parrish.

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ASSOCIATED MUSIC PUBLISHERS, INC., 1 W. 47 St., New York. AMP, which became the wholly-owned subsidiary of Broadcast Music, Inc., in August of 1947, is a publisher of standard and serious music catalogs and is the American representative of many distinguished European publishing firms. In addition to the selections published under its own imprint, the AMP catalog contains works from the following world-famous publishing houses: M. P. Belaieff, Paris; Ed. Bote & G. Bote, Berlin; Breitkopf Publications, N. Y.; Breitkopf & Haertel, Leipzig; Broadcast Music, Inc., N. Y.; Doblinger Verlag, Vienna; Editions Max Eschig, Paris; Julius Hainauer, Breslau; Kahnt's Schering Ed., Leipzig; F. E. Leuckart, Leipzig; Nagel Musical Archives, Hannover; Philharmonia Scores, Vienna; Schott & Co., Ltd., London; B. Schott's Sohne, Mainz; N. Simrock, Leipzig; Universal Edition, Vienna. Officers are: Charles A. Wall, president; Karl F. Bauer, Benjamin Grasso and Richard F. French, vice presidents. AMP recently acquired the complete catalog of Schroeder & Gunther, Inc. of Rhinebeck, New York, which continues to operate as a division of AMP. The AMP repertoire is further distinguished by its growing list of works by the foremost contemporary American composers.

THE BIG 3 MUSIC CORP., 799 7th Ave., New York. Sales Agents for the Robbins Music Corp., Leo Feist, Inc., and the Miller Music Corp.

Recent additions to The Big 3 Catalogs include a substantial amount of choral music, sacred and secular, by noted American composers and arrangers. Newest additions in the choral field include important works published in series: "The Modern Choral Program Series" (SATB) arranged by Raymond Porter features modern choral arrangements of favorite folk songs and spirituals; "The Song Spinners Choral Series" (SSA & SAB) as arranged by the original song spinners, Margaret and Travis Johnson, includes choral novelties; "The Modern Choral Skit Series" (SATB & SSA) arranged by Harry Robert Wilson is unique in that each choral selection contains staging and acting suggestions. Latest series released is "The Don Wright Choral Series" (SATB), which features distinctive Don Wright arrangements of spirituals and contemporary American songs. A "Choral Concert Series" features modern American compositions which can be performed with or without band.

New publications in "The Modern Concert Series for Band" include modern American compositions—"Salute To Grofe," "Street Scene," "Mood Tropicale," "Melodic Caravan," "Triumphal March" (from "Quo Vadis"), "Conquest" (from "The Captain From Castile")—by composers such as Ferde Grofé, Vincent Youmans, Peter De Rose, Alfred Newman, Miklos Rozsa, Granville English. The compositions are scored for band by Paul Yoder, David Bennett, and Erik Leidzen.

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C. C. BIRCHARD & CO., 285 Columbus Ave., Boston. The Boston firm of C. C. Birchard & Company has entered the field of organ music with the publication of new works by Albert D. Schmutz, Homer Whitford, Ernest Bloch, Charles H. Marsh, and Healey Willan. Also available, through agency arrangements with the Frederick Harris Co. of Canada, are many Canadian and British publications, including methods and collections.

BOOSEY AND HAWKES, international music publishers of impressive stature, manage their U. S. operations from offices in New York City and Long Island.

The New York City office (30 W. 57 St.) houses a complete retail store, rental department, a publicity and advertising unit, and, in general, deals with all matters of a professional nature.

The Long Island division (P.O. Box 418, Lynbrook) concerns itself not only with all matters pertaining to production, trade relations and educational music, but also the storage and shipment of music.

From these offices, as well as major establishments in London, Paris, Bonn, Toronto, Capetown, and Sydney, emanate a steady flow of prestige publications in all categories for the professional, the student, and the amateur musician.

Boosey and Hawkes publishes such eminent composers as Stravinsky, Copland, Bartok, Britten, Richard Strauss, Martinu, Benjamin, and Piston, to name a few. Foreign catalogs, represented by this firm in the U. S., include: Belaieff Editions (Paris and Leipzig), Carisch (Italy), and Barry & Cia (S. America).

Special features include the publication of *Tempo* magazine (a quarterly review of modern music), and the release of a fine series of recordings (for radio-TV-film programming or background use).

Boosey and Hawkes was chosen as the exclusive publisher of the Fromm Music Foundation award compositions.

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BROUDE BROTHERS, 56 W. 45 St., New York. This firm is currently publishing orchestral, instrumental and choral works by the following composers: Jean Berger, Ernest Bloch, Vernon Duke, Irving Fine, Alexei Haieff, Bernard Herrmann, John La Montaine, Jaime Mendoza-Nava, Rudolph Reti, Vittorio Rieti, Miklos Rozsa, and Leo Smit.

CARLVI MUSIC PUBLISHERS, 815 N. La Cienega Blvd., Los Angeles, Calif. A new classical music publishing company has been founded in Los Angeles, filling a long-time need for a major publishing outlet on the West Coast. The firm, Carlvi Music Company, has been established for the purpose of printing primarily compositions by composers resident in the 11 Western States. The company will also act as selling agent for other publishers.

Listed among the works now off press are "Evocation," a work for solo concert flute by Benjamin Lees. Mr. Lees recently won the Fromm Foundation and the Copley Foundation Awards, and is now in Europe where his first Symphony will be premiered by the Vienna Symphony. During the Spring, Carlvi will release "Three Contrasts" by Lees, a work for oboe, clarinet, bassoon, horn, and piano. "Three Contrasts" is being premiered this Spring by the Philadelphia Wind Quintet, under S. Schoenbach. Also being published are two choral works by Lees.

Listed also in the Carlvi catalogue are "Two Piano Pieces" by Elliot Griffis; "Gui-

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tariana," a folio containing seven concert guitar solos by Laurindo Almeida; "Indian Boogie," a piano solo by Anona Edwards and Gregory Stone; and "Indian Boogie" arranged by Gregory Stone for young piano students.

"Little Brown Jug," arranged by Gregory Stone, is the first in Carlvi's "Two in One Series." The popular melody has been arranged as a teaching piece for solo piano and also for one piano four hands, both in the same folio, to enable the student to attain the maximum of variety while working with the teacher.

Of particular interest is the publication of Bach's Suite in F, a never before published work. The manuscript, which was discovered in 1929, is now in the Stanford University Memorial Library of Music, and permission was accorded Carlvi for publication.

Carlvi is also featuring "Time to Play," a band method for ensemble band which includes contributions by Olivadoti, Bon, and Haimy. It is an intermediate, not an elementary method.

Another work is "Arietta" by Grieg, arranged as a teaching piece for two pianos/four hands by Ardella Schaub, past president of the California Teachers Association.

Carlvi is located at 815 N. La Cienega Blvd., Los Angeles, and is a subsidiary of The Music Corner, the West's newest and most unique retail music store.

CAROL SALES & MUSIC CHART CO., P.O. Box 21, Lefferts Station, Brooklyn, N. Y. Publishers of the Schillinger System, which specializes in chord charts for piano, accordion, and guitar, and also in monographs for teachers which emphasize the scientific phases of teaching technology. These monographs are catalogued under the titles of "The Scientific Music Tecaher Library" (Vols. 4 to 7). Featured for 1956 is a new monograph, "Scientific Sight Reading" (for pianists), which this firm considers the most important technical teaching procedure in recent years.

CHAPPELL & CO., INC., RKO Bldg., Rockefeller Center, New York. Publishers of music for voice, piano, chorus, orchestra, band, and solo instruments.

GEORGE M. COHAN MUSIC PUBLISHING CO., INC. This company, with offices located at 1776 Broadway, New York 19, N. Y., is owned and operated by the family of the late George M. Cohan. It was founded to perpetuate the name and music written by Mr. Cohan during his lifetime. Its purpose is also to present modern editions of the great standards in the many different forms that are popular in the educational field today.

Of the 500-600 songs that were written by the "Yankee Doodle Dandy," a choice selection of favorites is offered in a standard edition, including such popular songs as "Give My Regards To Broadway," "Harrigan," "Mary's a Grand Old Name," "Yankee Doodle Boys," "Forty Five Minutes From Broadway," "You're a Grand Old Flag," "So Long Mary," "Nellie Kelly, I Love You," "You Remind Me of My Mother," "Life's a Funny Proposition After All," etc.

The "George M. Cohan Song Album" contains a collection of top Cohan hits. For organists there is an album for the Hammond Chord Organ arranged by J. M. Hanert, and one for Wurlitzer Organs arranged by Louis Hollingsworth.

A choral library is offered, also a "Barber Shop Medley" containing "Give My Regards To Broadway," "You're a Grand Old Flag," and "Yankee Doodle Boy," bright new marching band arrangements by Paul Yoder, dance orchestrations, instrumental solos with piano accompaniment, and easy accordion solos arranged by Pietro Deiro, Jr. The "George M. Cohan Cavalcade," two exciting folios arranged in simplified form by William Stickles, will be most interesting to piano teachers and their students.

This company plans to present new material, including unpublished scores by George M. Cohan and also music of other composers. Other projects are in the making, including new folios and items for educational use. Complete catalog sent on request.

THE COMPOSERS PRESS, INC., Brooklyn, N. Y. Sponsors of the Annual Publication Award Contest. The winners of the 1955 contest will be announced in the near future. These Award Contests have been running annually since 1943, and have been the means of establishing composers of talent. Subjects for the 1956 contest will include Art Song, Anthem, Chamber Music Piece, Piano Teaching Piece, Violin Teaching Piece, Piece for Symphony Orchestra (or Band). Announcement will appear at a later date. One of the most recent compositions of Charles Haubiel, President of The Composers Press, is his Toccata For Piano (now in publication), written especially for the youthful artist, Ruth Sienczynska.

CONSOLIDATED MUSIC PUBLISHERS, INC., 240 W. 55 St., New York. Publishers of the famous "Music For Millions" series of books, Franklin Instrumental Ensemble Series, various piano folios, and choral music, which includes the community song books used extensively throughout the school systems of the country, entitled "Sing Along and Sing Again," and the soon to be released "Sing Together." Catalogs sent upon request.

CONTEMPORARY MUSIC PUBLISHERS CORP., 23 E. 26 St., New York. Sole agents for Editions Salabert, comprising the catalogs of Salabert, Senart, Rouart-Lerolle, Mathot, Deiss, etc. This firm publishes music of the Classic and Modern French Masters such as Honegger, Milhaud, Poulenc, Rivier, and Sauguet. Separate catalogs available on request for piano, voice, strings, chamber music, wind instruments, and choral music.

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The Dallas Morning News Monday, January 16, 1956

DALLAS SYMPHONY:

Ovational Greeting For Rozsa Concerto

By JOHN ROSENFIELD

IT CAN HAPPEN and did Sunday afternoon in the ninth subscription concert of the Dallas Symphony Orchestra. An audience long taught to be attentive and tolerant of new music, even brand-new music, was rewarded this time by Miklos Rozsa's Violin Concerto, which was played almost to the utmost of its values by Jascha Heifetz, the dedicatee.

It was instantaneously accessible to the crowded house and there were ovational cheers for soloist, for Conductor Walter Hendl and the composer, who was present. The reception far exceeded politeness or amiability. It was an expression of "musical lift," energized by a rare spark.

The Program

DALLAS SYMPHONY ORCHESTRA; Mr. Fritz Auspitzium, Jr., P. Pro Nath, associated concert Walter Hendl, conductor Jascha Heifetz, violinist. Program detail:

Symphony No. 103 ("Paukenwirbel") in E Flat Major (1795) ..... Josef Haydn (1732-1809)

Concerto No. 5 in A Minor, Opus 37 (1857) ..... Henri Vieuxtemps (1820-1881)
Mr. Heifetz

Galantai Tancsok (1933) ..... Zoltan Kodaly (1882-)

Concerto for Violin and Orchestra (1955) ..... Miklos Rozsa (1907-)
Mr. Heifetz

Speaking rashly at this early date we would think that Heifetz, an unceasing searcher for new concerto material, has found the most viable work since Sir William Walton's 1929 concerto and something superior to all subsequent commissions. In inspirational material the Rozsa concerto sounded, at first hearing, the peer of the Walton and in color decidedly more exotic.

MIKLOS ROZSA is a 48-year-old composer from Budapest via Leipzig. He landed in Hollywood fifteen years ago where he has been a top-earning movie composer and

Concert in Review

even an Oscar-winner. He has continued as a teacher of composition at the University of Southern California and a steady if not prolific contributor to chamber music, song and some orchestral literature.

He is one of the few in the swimming-pool set who has been able to keep his gifts compartmentalized and evidently without faking. There is no astigmatism of the soundtrack about this concerto. Rozsa's quite individual language shows few derivations beyond the unalterable fact that everything today is built on yesterday.

From the fine opus we would judge that he is contemporary without being avant-garde. There is nothing radical about a three-movement concerto of fast-slow-fast arrangement. What is different is Rozsa's ability to fashion melodious and compelling lyricism in phrases neither too long or too intervallically distorted. Craftsmanship is there profusely but why notice it when there are things to listen to?

Composed with Heifetz in mind the concerto doesn't engulf the solo voice but, better, doesn't strum merely a punctuating accompaniment to the unchallenged best fiddling technique of today. It is consistently violinist, musical and still orchestral.

There is a concertante pull in the first movement with violin and orchestra often opposed, then going into a stretch of sheer repartee, and finally joining in an extraordinary contrast of timbres. Here the violin is very high and the orchestra very low as if on the distant horizon.

The second movement is more collaborative. An intelligible melody has beguilements unique in this century outside the last symphonies of Prokofiev. One had concluded that anything so soaring and so symmetrical was outside the impulses of today's composers. Here Rozsa observes the same contrasts, deftly daubs with woodwinds and generates drama through a mesmeric intensity.

THE FINALE is a complex of perpetuum mobile staccati on earthy themes and an interplay of all choirs including the battery. Perhaps some of the tunes throughout are of Hungarian or Gypsy origin but this need not concern us. The hues and allusions are universay not national.

One of Rozsa's neatest tricks was to bind his movements with echoes of material from the others without actual "cyclical" quotes. It was interesting to sense the effect, as complete as if accomplished by obvious means.

The violin part is long and spectacular, the exactions must be terrific even for Heifetz. His performance, however, was well above executant level, full of soulful interpretation for what was directly soulful writing, always immaculate and always strongly and sumptuously toned.

The orchestral duties were not simple either and Hendl and the Dallas Symphony knew exactly what they were about.

We won't say that the premiere performance was the ultimate statement. Some passages were simply skillfully played notes. No doubt these will be stowed down and detailed later.

And everybody, including Mr. Rozsa, will learn what to do about Rozsa's tricks of codas. Either in the writing or performance styling these were weak and inconclusive.

But the Rozsa Violin Concerto is a composition of unfailing spontaneity, the introduction of interesting if thrifty material for every demand of development, dramatic excitement and everything else to insure its being heard often in seasons to come. It will tempt other violinists besides Heifetz when he relinquishes it.

This was the climactic end of one of Hendl's more adroit feats of program-making. In the first half he had Heifetz play the A Minor Concerto of Henri Vieuxtemps (No. 5), which one seldom hears and then only as a recital piece with piano.

ROZSA CONCERTO: Violin Solo Part Edited by **JASCHA HEIFETZ**
To Be Published Shortly by **BREITKOPF & HAERTEL** (Wiesbaden)
Advertisement

Publishers of contemporary American music, as well as educational music for band, orchestra, chorus, piano, instrumental methods, etc.

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In the field of choral works, the J. Fischer & Bro. firm publishes the "Schumann Club Series," a series of folk songs of Europe harmonized and arranged for women's voices by Deems Taylor. It is considered one of the finest series of arrangements ever published. The "Russian Church Series" is a group of church works by Russian composers edited and arranged for mixed voices by Lindsay Norden. The "Elmira College Series" is a comparatively recent addition to the catalog, consisting of choral arrangements of compositions of classic composers for women's voices, edited by Gwynn Bement. An unusual interest in church classics prompted the publication of "XVI & XVII Century Masses" by Palestrina, Hassler, Lasso, etc. A great many motets of the same period, in various choral arrangements (though not part of this particular series), have also been published. Choral organizations throughout the country have found these works admirably suited for either church or concert hall programs.

In the field of piano literature, this firm is particularly fortunate in including in its roster of composers, Abram Chasins, Hans Barth, James Friskin, Eastwood Lane, Alec Rowley, William Grant Still, Deems Taylor, and others of national repute. The music for two pianos.
firm also pioneered in the publication of

In the field of organ music J. Fischer & Bro. have been particularly active, as this is so akin to the publishing of church music that it was essential to offer music for the instrument most used in church services. The organ catalog of this firm is one of the largest and most important in the country, containing listings of music and books embracing every requirement of the organist.

In the field of educational music, the catalog contains choral works, cantatas, oratorios, and operettas for adults and children. Among the prominent composers of educational music represented in the J. Fischer & Bro. catalog are Joseph W. Clokey, Deems Taylor, Dr. Howard Hanson, Henry Cross, Charles F. Bryan, Samuel Richards Gaines, and Dr. Howard D. McKinney.

During its entire period of existence the firm has worked with untiring interest and zeal for the cause of Catholic Church Music, publishing masses, motets, and other music for the service. The works included cover Gregorian Chant, church classics of the masters of the XV, XVI, and XVII centuries, compositions of contemporary composers, hymn books, and music of all other types pertaining to the Catholic service. The firm's stock of music for the Church is undoubtedly the largest in the country, containing compositions of all publishers, both domestic and foreign. The publisher invites all readers to write for a copy of their catalog which will be sent free of charge.

On or about April 1, J. Fischer & Bro. will move from New York to Glen Rock, N. J., where a modern Colonial building of 20,000 square feet is now under construction. When completed, the new building will house all of the activities of the firm and will allow for considerable expansion.

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H. W. GRAY CO., INC., 159 E. 48 St., New York. This firm specializes in choral music for all voice combinations, sacred, secular, and organ music. Agents for Novello & Co., Ltd., London, and B. Bornemann, Paris.

HARGAIL MUSIC PRESS, 139 W. 56 St., New York. Publishers of American Chamber and Orchestra works including the music of Peter Mennin, Stefan Wolpe, William Bergsma, Theodore Chanler, Burrill Phillips, Lukas Foss, Paul Bowles, Judith Dvorkin, Gail Kubik, M. Kolinski, Ned Rorem and Norman Dello Joio. Publishers and importers of Recorder Music. Sole American distributor of Swiss Kueng Recorders, Barenreiter, Purcell and Dolmetsch Recorders, available from Hargail. Dealers are supplied at trade discounts.

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EDWARD B. MARKS MUSIC CORP., RCA Building, Radio City, New York. The Edward B. Marks Music Corporation has an extensive catalog which covers all the fields of music publishing.

There is a wide selection of band music containing many original works as well as arrangements by outstanding band leaders. Among the more recent releases are "Summer Day" by Elie Siegmeister, "Pavane" by Maurice Ravel (arranged by Fogelberg), and "Four Episodes For Band," "Three Sketches For Band," and "Dance Fantasy For Band," all by John J. Morrissey. Edward B. Marks furthermore has a sizeable library of music for wind ensembles which contains many originals by classical composers as C.P.E. Bach, Mozart, Handel, Beethoven, Haydn, Schubert, and Dvorak.

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The Marks Organ Library constitutes a rather complete section in itself of the Marks catalog in which are to be found many basic works ranging from the Baroque Period of Organ Masters to present-day compositions. A sub-division of this organ catalog are the Chapel Voluntaries (12 volumes), which offer church music for every occasion.

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Among the many contemporary composers that have found a place in the Marks catalog are Gretchaninoff, Siegmeister, Tcherepnin, Schoenberg, and Roger Sessions (published exclusively by this firm).

One of the most ambitious tasks accomplished by Edward B. Marks is the recent publication of "Anthology of Jewish Music" by Chemjo Vinaver, which was compiled by the author after many years of thorough research. The imposing volume comprises more than 300 pages and is adorned by a frontispiece by Marc Chagall.

MERCURY MUSIC CORP., 47 W. 63 St., New York. Although works in practically every medium appear in the catalogs of Mercury Music Corporation, choral publications are preponderant. In addition to the "Dessoff Choir Series" and the contemporary series under the editorship of Hugh Ross, two new projects have been added. These are the "Green Lake Series," published under the auspices of the Board of Education and Publication of the American Baptist Convention, and the "Singing City Series," edited by Elaine Brown, founder of the Singing City Movement. Mercury is the official publisher of the Ernest Bloch Competition sponsored by the United Temple Chorus. As North American agent of Heugel & Cie. of Paris, Mercury represents a large library of standard and contemporary French operas, augmented by its own catalog of modern American stage works. Extremely popular with the opera workshops have been "The Poor Sailor" of Milhaud, "Angelique" of Ibert, "In a Garden" by Meyer Kupferman, and "A Letter to Emily" by Lockrem Johnson. A new edition of classical pocket scores of unusual accuracy and beauty of format has recently been issued by Heugel and is distributed by Mercury. Important works now in preparation by this house include a Trio by Leon Kirchner, "Songs from the Hebrew of ibn Ezra" by Hugo Weisgall, and clarinet and violin sonatas by Ellis B. Kohs.

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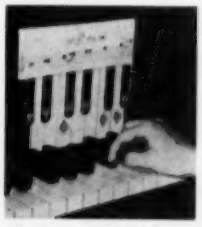

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The college choral director will find eminently suitable material for his programs not only in the "American Folk Song Series" but also in the "Westminster Choir Series" and in the "Early Choral Masters Series." The wide range of material presented in these choral series is impossible to describe in so short a space as this report.

For the school instrumental program Presser offers the Lorrain Watters "Presser Youth Orchestra Folio" (to be supplemented soon by a band folio) and a large catalogue of band music. For the highly developed high school or college band the Presser catalog contains such outstanding works as Vincent Persichetti's "Divertimento" (recorded by Mercury) and "Three Japanese Dances" by Bernard Rogers.

In the chamber and symphonic categories the Presser catalog offers works by John Verrall (two string quartets), Bernard Rogers (Fantasia for solo French horn, kettledrums, and strings), George Rochberg (Symphony No. 1). Of particular importance is the recently concluded exclusive arrangement between William Schuman and Presser. The works of Mr. Schuman, president of Juilliard and a distinguished composer, will be exclusively published by Presser. Among the first scores to be made available are "Credendum" for orchestra, commissioned by UNESCO and given its premiere performance at the UNESCO conference in Cincinnati, 1955; String Quartet No. III; a "William Billings Overture"; and a Violin Concerto.

Of equal interest is the exclusive agreement by which Presser recently acquired the rights to all the operatic works of Hugo Weisgall, one of America's outstanding vocal and dramatic composers. Mr. Weisgall's "The Stronger," which will be available on Columbia records in the spring of 1956, will be released along with his one-act opera, "The Tenor," and followed by his three-act opera based on Luigi Pirandello's "Six Characters in Search of an Author."

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VICTORIA DE LOS ANGELES *was flooded with phone calls of welcome on her arrival (Jan. 9) at Idlewild Airport. After a brilliant Carnegie Hall recital here (Jan. 13), the soprano took flight for her annual tour, to be interrupted for Met assignments beginning this month.*

Sedge LeBlang

To sing or not to sing might have been the question on Jan. 7 when, in the Met's Rigoletto, *tenor* GIUSEPPE DI STEFANO *(right), as the handsome Duke, and baritone* ROBERT MERRILL *(left), as the great Jester, were cast with their manager* LUBEN VICHEY *(prexy of National Artists Corp.), who was the deep-voiced Sparafucile. The basso is the first singer to own and manage a concert agency while remaining active in top-flight engagements. Though* La Donna *may be* mobile, *and the* Maledizione *lyrically telling, the last low note of Sparafucile's sales talk is memorable too when delivered sonorously.*

■ General approbation has greeted the announcement that **Erich Leinsdorf** will wield the baton at **New York's City Center** next season. Eminent as he is in the symphonic field (and he is still conducting in Rochester in '56-'57), many recall also his splendiferous leadership at the Metropolitan some seasons back, and anticipate with joy his coming regime. Leinsdorf has become an established figure in the American music scene. He served his military time in Virginia, returning to the cold North with a charming wife, a Virginia tract of land, and a Southern accent in which he stated that the U.S. had at least 100 cities capable of supporting (each) a municipal opera.

HERE and THERE

■ And farewell to a fine gentleman and musician. We have always liked and admired **Dr. Joseph Rosenstock** for many qualities aside from musicality. His innovations at City Center, despite constrictions of budget, have been cumulatively excellent. His stoic and dignified control under unprovoked and unjustifiable sniping, and his general courteous demeanor towards the underprivileged press feature writers, have quite won us. In Tokyo, where he is very much beloved, he holds a life appointment as Honorary Music Director of the Nippon Broadcasting Symphony Orchestra. The Japanese even built him a house! We wish him all the best.

■ **George London** comes back to the New York stage a villain—or, rather, being extremely versatile, he will have portrayed four villains in his first Met appearance by the time you read this: Lindorf, Coppelius, Dr. Miracle, and Dappertutte in "Tales of Hoffmann." The baritone threatened to use his own spectacular make-up (okayed of course by Met designer Gerard), and probably scared his audience under their seats.

■ Tenor **Thomas Hayward** celebrated his 10th anniversary with the Metropolitan Opera when he sang the role of Alfred in the New Year's Eve performance of "Die Fledermaus." Hayward is one of several winners of the Met Auditions of the Air who, because of outstanding gifts, have gone on to important careers not alone on the lyric stage but also in TV, radio, and recital.

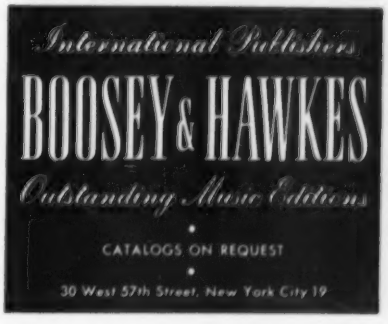
■ Another gifted young American conductor now filling engagements in Spain is **Everett Lee** who was invited to conduct the Orquesta Filarmonica de Madrid in the Gran Festival Gershwin Jazz Sinfonico during January and February. **Philippa Schuyler** will be heard as guest soloist during the Festival. Later Miss Schuyler will play five piano solo recitals in the chief cities of Spain, and Mr. Lee will have conductorial assignments in Valencia and Barcelona. The tours are under the aegis of ANTA.

■ National Artists Corporation announces that a contract has been signed with **Tito Gobbi,** the famed baritone of La Scala, Milan, and other noted European music capitals. Mr. Gobbi made his Metropolitan Opera debut as Scarpia in Puccini's "Tosca" on Jan. 13 and was hailed by the press for a skillful and dramatic portrayal. The Gobbi voice and face have become familiar to American music lovers through releases of his 25 films (in "Pagliacci," for instance, the baritone sang and acted both Tonio and Canio —doubling in brass is not the phrase for it!) and the notable La Scala recordings on Angel Records. He sang also the role of Ashton in the Florence May Festival recording of "Lucia di Lammermoor."

■ Among the exhibits at the **National Antiques Show** (Madison Square Garden, Mar. 5-11) is a rare music collection contributed by **Leonard Rose** consisting of a group of original music sheets on the original vellum. This is music in its earliest form and extending as late as the 16th century. For musicologists and music history student attention. And please, someone, will you see if my missing 100-year-old, 5-foot music box, with inlaid marquetry work and ebony pedestal shows up as an antique. Lost somewhere in transit. Information gratefully received.

■ On the personal side, we hear that **Ned Rorem,** the prolific young American composer, is enjoying success in performances of his music. "Flight for Heaven," 10 songs for baritone, were sung recently by **Willie Thomas Jones; Eleanor Steber** is offering the first performance of "Alleluia" in Chicago's Orchestra Hall; **Margaret Hillis' Concert Choir** sang the "From an Unknown Past" in their Washington, D. C. concert; **Donald Gramm** sang the baritone song cycle "Another Sleep" in Town Hall, N. Y. C.; and in the same hall, **Mattiwilda Dobbs** will sing the first American performance of "Six Songs for Coloratura and Orchestra."

■ And getting still near home, **Mme. Simon Barere** brings further news of the progress of her first grandchild, Diane, born this past July to **Boris Barere** (son of Madame and the world-renowned late pianist Simon Barere) and Sherley Treppel. The interesting young family is now in Europe, where Boris Barere has been on tour as co-artist with **Berl Senofsky,** the violinist who won top awards in the Brussells Queen Elizabeth music contest.



NEW YORK CONCERT AND OPERA BEAT

DR. HENRY W. LEVINGER, *Chief Critic and Editor*

Principals in new Met production of Wagner's Die Meistersinger.

Left: GIORGIO TOZZI *as Pogner "another 'find'"*

Center: LISA DELLA CASA *as Eva "an exquisite pleasure"*

Right: ALBERT DA COSTA *as Walther "an adornment to the operatic roster"*

Photos: Sedge LeBlang

METROPOLITAN OPERA

"Die Meistersinger," Jan. 11, E—This performance of Wagner's immortal operatic jewel will remain one of the finest the Metropolitan has given in many a season. From the opening bars of the overture, a mounting enthusiasm swept the audience which was utterly justified and which at the end of the long evening exploded in a long-lasting ovation calling all the participants of this memorable evening numerous times in front of the golden curtain.

The center of the performance was Rudolf Kempe, its conductor. His conception of the work stressed its characteristics as a comic opera, and realized the lightness of the score in tempo and sound. The overture sounded with Mozartean transparency and elan, a basic conception which permeated the entire interpretation of the score. Another praiseworthy innovation was the opening of the cut in Sachs' final peroration. This restitution, which was balanced by a new cut in the cobbler's "Euch macht Ihr's leicht, mir macht ihr's schwer," gives the ending of the opera, musically, a much better equilibrium than was achieved before with the amputated version of the closing pages. Mr. Kempe's accompaniment of the singers was remarkable for lucidity, lightness, and animation. The singers on their part responded magnificently.

There was a new Walther von Stoltzing: Albert Da Costa. This young singer came to the Metropolitan as one of the Audition winners, was heard last season in two bit parts, and established himself with his first appearance in this important assignment as one of the white hopes of the operatic ensemble. He has a fine lyric voice which he handles with care. After a rather tentative beginning in the first act, he grew quickly confident and from the second act on delivered himself of his assignment with musicianly and vocal excellence. Here is a heroic tenor who will be an adornment to the operatic roster.

Another "find" was Giorgio Tozzi's Pogner. His mastery of the German language was admirable and his vocal and histrionic ministration of the part impressive in its dignity and human understanding.

All the other leading parts were cast with familiar names. Otto Edelmann again sang Sachs with beautiful vocal and histrionic immersion, warmth, and human nobility. Lisa della Casa as Eva was an exquisite pleasure to eye and ear. As Magdalena, Hertha Glaz gave a convincing characterization. Paul Franke, as he grows more familiar with the role of David, adds pertinent characterizations to his impersonation. Gerhard Pechner is a Beckmesser who sings this part without any tasteless histrionic exaggerations. The ensemble was beautiful. Honors go to Messrs. Brownlee, Hayward, Marsh, de Paolis, McCracken, Carelli, Hawkins, Davidson, Alvary, and Clifford Harvout (who sang the Night Watchman with sensitivity). The Chorus (Kurt Adler, chorusmaster) sounded beautifully, as did the virtuoso orchestra. In the revised sets of Ellen Meyer, Dino Yannopoulos moved his forces with taste and efficiency, though this reporter's objections to the arrangement of the Festwiese (mentioned in earlier reviews) still seem valid to him. H. W. L.

"Lucia di Lammermoor," Jan. 14, A—We might as well admit it: when it comes to coloratura roles Lily Pons is still tops. There is an elegance, a stylistic grace, and an alluring quality of voice and movement that as yet no one of the younger divas can match. Granted that Miss Pons has perhaps injured the laryngeal mechanism by over-use in past years of falsetto "alt," so that the entire voice has taken on

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the high-note timbre, she still retains a basic technique and a carrying quality that enables her slightest whisper to be heard everywhere in the house, and the whole is very lovely. In appearance she is young and ingratiating. (As you can well see, we are a Lily Pons adherent for as long as she chooses to sing for us!) Her Lucia is artfully planned to take advantage of every vocal and histrionic opportunity, and I can offer no better advice to young singers in this exacting but rewarding field of song than to rush to see and hear this splendid artist while there is still time.

Jan Peerce may not be the most romantic figure on the street, but on stage he is a magnificent artist who sings Edgardo with beautiful tone. In short, he makes the hero of the old tale plausible. The duet between the lovers at the close of the Fountain Scene was memorable. Frank Valentino was a resonant Ashton; Nicolo Moscona, an impressive Raimondo; and Thelma Votipka, a good Alisa but with a vocal quality not enough in contrast with Miss Pons to make the part sufficiently distinctive. Paul Franke sang sturdily as Lord Arthur, replacing indisposed Thomas Haywood, and James McCracken voiced the Normanno with good tone. Fausto Cleva conducted.

M. C.

"Tosca," Jan. 18, E—With Renata Tebaldi repeating her triumph in the title role, and Giuseppe Campora singing Cavaradossi, the new focal point of the evening was Tito Gobbi's Scarpia. The artist is not endowed with a voice of exceptional mellifluousness, though it is a big one. But he is such a master at conveying his dramatic intentions and an actor of such uncommon power of projection that his impersonation of this part will linger in the memory of the spectator for a long time to come. Every moment an aristocrat (though one of doubtful ethics), he is evil personified, but never the usual stage-intriguant. The second act with Gobbi and Tebaldi was one of the finest moments of musico-dramatic theatre seen at the Metropolitan in many a season. No wonder that the sell-out audience of this non-subscription performance feted the artist handsomely. Mitropoulos at the conductor's desk gave a masterly rendition of the score.

H. W. L.

"Boris Godounow," Jan. 20, E—The revival of Moussorgsky's "Boris Godounow" at the Metropolitan Opera again employed Karol Rathaus' restitution of the original score, or at least part of it. What we see is, compared with the Rimsky Korsakoff version, a semi "Ur" Boris. I am afraid that historians and academicians interested in absolute purity wil get most out of this original. Those for whom "theatre" in drama and opera are of first importance, will find this rather pale and even more confused than the Rimsky Korsakoff adaptation. This "Boris" does not make for a completely satisfying evening. By opening two choral scenes, one in the beginning, one at the very end of the work (both cut in the adaptation) the hero of the opera becomes the Russian people. But, in musical and dramatic importance, the character of Boris still is the leading figure. Granted that this impersonation needs strong personality projection, something was needed this evening (though Mr. Hines sang magnificently) to impress this central character of the drama. Even without it, however, the mass scenes, as far as this performance was concerned, did not impress enough. The stage crowded with people singing words one does not understand does not replace the stirring impact of the murderous czar's ascent and decline and his human tragedy.

Musically, the performance was beautifully welded together by Dimitri Mitropoulos, who conducted the work for the first time with unbelievable command and a dramatic tension stronger than the book and music together. Of the host of singers, Charles Kullman's Shuiski was of biting dramatic meaning. Giorgio Tozzi as Pimen gave a memorable account in his role, and Albert Da Costa as Dimitri confirmed the excellent impression made at his debut as Walther in "Meistersinger." Mildred Miller was moving as the Czarewitch, Laurel Hurley sang a fine Xenia, and Sandra Warfield was impressive as Xenia's nurse. Nell Rankin as Marina was a delight to ear and eye. As Rangoni, Clifford

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Harvout had diabolic persuasiveness. Lorenzo Alvary and James McCracken, as Vaarlam and Missial respectively, brought comic relief in the inn scene, with Martha Lipton as the innkeeper. Paul Franke as the Simpleton gave his scenes atmosphere. Others in the large cast were Arthur Budney, Osie Hawkins, Lawrence Davidson, Louis Sgarro, Charles Anthony, Gabor Carelli, and Thelma Votipka. Dino Yannopoulos staged the work in Doboujinsky's settings. The work was sung in the English translation of John Gutman.

H. W. L.

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Jan. 1, A—Dominated by a powerful and affecting performance of Shostakovich's strange and resplendent Concerto for Violin and Orchestra in A Minor (Op. 99), with David Oistrakh as soloist, the New York Philharmonic under Dimitri Mitropoulos presented one of the very best concerts of a remarkably fine season. Saint-Saens' symphonic poem "La Jeunesse d'Hercule," which closed the program, seemed, in a way, anticlimactic after the Shostakovich, and yet, in its familiar expressive style, brought the audience back to ordinary good music-making. Mozart's overture to "Don Giovanni," employing Busoni's conclusion, was the well-chosen opening work, exciting, dramatic, well-played. The Mozart Concerto for Violin and Orchestra No. 5 in A Major (K. 219) following, displayed the warm, sturdy playing which we have come to associate with Oistrakh and which made the concerto a fresh kind of listening. J. L. B.

N. Y. Philharmonic-Symphony; Nathan Milstein, violinist; Jan. 5, E—The featured work on the concert of the Philharmonic-Symphony in Carnegie Hall was Dvorak's Violin Concerto in A Minor under the direction of Dimitri Mitropoulos. Nathan Milstein was the soloist. Also included on the program was Serge Prokofieff's Suite from "Lieutenant Kije," which is music taken from a Russian film having to do with a non-existent officer. The Schumann Symphony No. 2 in C Major was the concluding number.

Mr. Milstein's eloquent playing of the Dvorak Concerto again stamped him as master of all the intricacies of this violin work, generally considered an interpretative test for any artist. With his technique always under admirable control, he drew from his instrument a tone of warm, luscious appeal, clear and at all times dominant in the over-all instrumental setup. In the first two movements his interpretations reflected faithfully the impressive lyric and romantic elements of the score; contrastingly in the third, the virility and sonority of his playing resulted in a dramatic impact that was irresistible. The orchestra also made a well-balanced, colorful contribution to the successful presentation of his work. The orchestral rendition of the Schumann Symphony was spirited and generally expressive, and the melodious scoring and the many playful situations arising in the Prokofieff music were portrayed with subtlety and keen expressiveness.

L. C.

[Milstein] . . . *in his performance of Dvorak's A minor Concerto there was distinction at every point. . . . Dimitri Mitropoulos conducted the orchestra in a lively supporting performance.*
H. T., N. Y. TIMES

. . . *Mr. Milstein, a master of all styles in the violin concerto repertory, was lyric and poetic in the first and second sections and set forth the last movement with a stimulating, irresistible zest. . . . The orchestral performance in the concerto combined sonority with justness of balance.*
F. D. P., N. Y. HERALD TRIBUNE

Symphony of the Air, Jan. 6, E—With Leonard Bernstein conducting and Jennie Tourel as guest soloist, the Symphony of the Air offered a Mozart Anniversary concert which opened with the Overture to "Don Giovanni," followed by the Symphony in A Major (No. 29, K. 201). The first half then closed with two arias sung by Jennie Tourel—"Zeffiretti Lusinghieri" from "Idomeneo," and the Rondo for soprano and orchestra "Al desio, di chi t'adora" (K. 577). The rest of the bill offered the scene and rondo "Non temer amato ben" (K. 505), sung by Jennie Tourel, with piano obbligato, and the Piano Concerto in G Major (K. 453) with Leonard Bernstein as soloist-conductor.

The evening was a fitting tribute to the immortal master. Mr. Bernstein feels a close kinship to this music, especially when its dramatic components are to be brought into the limelight. His conducting is as dramatic as it is deeply felt. As soloist in the concerto, he expressed its lyric beauties persuasively. Jennie Tourel, though not in best voice, gave convincing renditions of the very difficult numbers she had chosen. Her technical command overcame the physical handicaps victoriously, so that the auditor could dwell on the authenticity and faithfulness of her interpretations. Warm applause from an enchanted audience was given to soloist, conductor, and the orchestra. H. W. L.

[Tourel] *Being a cultivated and intelligent singer, she brought a sense of style to the three pieces she undertook. . . .* [Bernstein] *His approach to Mozart, on the whole, was admirable throughout the evening. The very choice of the program was a manifestation of his standards.*
H. T., N. Y. TIMES

To my mind the best orchestral playing and the most satisfactory sonority was achieved in the G major concerto. . . . Miss Tourel sang with her wonted skill and power of communication, but some of the passages were a little beyond her vocal resources. P. H. L., N. Y. HERALD TRIBUNE

N. Y. Philharmonic-Symphony, Jan. 8, A—Three imposing modern works were

excitingly presented by Dimitri Mitropoulos and the New York Philharmonic, with Ellabelle Davis as soprano soloist.

After a pleasant beginning with Saint-Saens' Symphonic Poem "Phaeton," the orchestra turned to Lukas Foss' "Song of Songs," a remarkable four-movement Biblical solo cantata. Miss Davis set forth every diabolical twist of the mighty vocal line with security and rich quality. Her good work was matched by the orchestra.

Turbulence and dissonance took over with Vaughan Williams' Symphony No. 4 in F Minor. Its stern beauties, which Mitropoulos made powerfully manifest, are somehow the products of its inexorable logic and resultant grinding clashes.

The evening closed with an energetic and memorable reading of Four Greek Dances by Nicholas Skalkottas. These showed in their variety of sturdy original ideas the genuine musical genius of their composer.

J. L. B.

The soprano was in good voice yesterday and Mr. Foss' cantata proved to be a splendid display-piece well suited to her vocal powers.

J. B., N. Y. TIMES

Her voice was constantly appealing, clear and unruffled; vocal color was employed in accord with the requirements of the music.

F. D. P., N. Y. HERALD TRIBUNE

National Orchestral Association, Jan. 10, E — Leon Barzin indeed works miracles with his orchestra of trainees. He melts an ensemble which is admirable for its tonal beauty and precision and an example of carefully planned educational effort. In Cherubini's "Anacreon" Overture and Zandonai's ornate and pompous symphonic episode "Giuletta e Romeo," the orchestra proved its mettle.

The soloists were two gifted youngsters—Lorin Hollander, 11-year-old student at Public High School 35 in Queens, heard in Mozart's Piano Concerto No. 21 (K. 467); and Robert Notkoff, 3 years his senior, in Glazounov's Violin Concerto in A Minor. Both played with excellent technical command of their respective instruments and a musical understanding which was impressive. Master Notkoff belied his 14 years by the warmth of his interpretation of the romantic Glazounov composition.

L. W.

The chief merits of Master Hollander's playing were rythmic firmness, clarity and accuracy. His playing, though, had little warmth or personal expressiveness. Young Notkoff, on the other hand, played the romantic violin work with songful intensity and with greater individuality.

R. P., N. Y. TIMES

Clearly, these two boys are not "child artists." They are true prodigies, and from the sound of the accompaniments under Mr. Barzin's direction, they must have inspired their confreres to additional excellence. . . .

L. T., N. Y. HERALD TRIBUNE

Boston Symphony Orchestra, Jan. 11, E — Exciting, sparkling performances of Bartok's Music for Strings, Percussion and Celesta and Two Nocturnes ("Nuages" and "Fêtes") by Debussy highlighted an all-orchestral program under Ernest Ansermet. The Bartok work, full of intricate rhythmic patterns and highly demanding in the matter of range and effects for the individual instrumentalist, is truly a tour de force for both orchestra and conductor. Conductor Ansermet, obviously a specialist in this field, evoked a brilliant performance from his orchestral forces. The Debussy Nocturnes received a most subtle and at the same time meticulous reading. Performances of Mozart's Symphony in C Major ("Jupiter," K. 551), which opened the concert, and Ravel's "Bolero," which concluded the evening, were less convincing. However, in both instances the readings were marked by an almost unique orchestral precision, which is, of course, a trademark of the conductor. In the case of the "Bolero," this reviewer felt the performance lacked urgency and drive, qualities which are necessary to avoid the composition's inherent monotony.

G. W.

[Bartok work] . . . a brilliant, memorable interpretation of one of the really significant scores of the century. . . . Mr. Ansermet was also completely at home with the first two of the Debussy Nocturnes.

H. C. S., N. Y. TIMES

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The performance of the Bartok work was particularly notable for the thorough disclosure of its substance and structure, and also its emotional span.
F. D. P., N. Y. HERALD TRIBUNE

N. Y. Philharmonic-Symphony, Jan. 12, E—Max Rudolf, who took over as conductor for this occasion, confirmed the excellent impression made at his initial appearance with this orchestra a few weeks ago when he conducted a Saturday evening concert. He is a thoroughly experienced musician with a definite conception of what he wants to get from his men, with a clear, expressive beat which makes his musicians respond to his every wish. His interpretations have the earmarks of authenticity and persuasive musicianship. He conducted Barber's Overture to "The School for Scandal" with clarity and sweep, Beethoven's Second Symphony with excellent architectural balance, and Strauss' "Til Eulenspiegel" with brilliance.

Soloist was Isaac Stern, who played Mozart's enchanting Concerto for violin and orchestra No. 3 in G Major (K. 216). As is to be expected from this masterly instrumentalist, the concerto received a most meticulous and graceful reading. One could have desired a less objective approach, but this again is a matter of conception. As it was, Mr. Stern played with beautiful tone, phrasing, and technical purity. Mr. Rudolf gave a most sympathetic accompaniment. The audience gave soloists and conductor a most cordial ovation.
H. W. L.

. . . Mr. Rudolf gave a fine account of himself at Carnegie Hall last night. . . . Mr. Stern gave a fine-grained performance of the solo part.
E. D., N. Y. TIMES

Mr. Rudolf again showed a comprehensive ability as a symphonic conductor. . . . The violinist, in admirable technical form, had a tone of delectable quality; there was also expressive insight, especially in the poetic and imaginative performance of the adagio.
F. D. P., N. Y. HERALD TRIBUNE

Victoria de los Angeles, soprano, Jan. 13, E—For sheer silken beauty of tone, this is one of the loveliest voices before the public today. And if one wishes an evening of delectable sound, plus the wild fervor of an admiring audience, beg or buy tickets whenever de los Angeles is scheduled to sing, any time, any place. The results will be inspirational and rewarding. True, this artist cleverly snatches tradition-breaking breaths and takes rubato liberties in the classics, but the effects are ravishing. Also, her Lieder singing is not always according to the rules set down by the frequently dull and over-serious exponents of this particular (and sacrosanct) field; but on the credit side there is luminous vocal work, an ease of production that is infrequent on our concert stage, and a beautifully fluent legato (as in Schubert's "An die Musik") that must be heard to be fairly appreciated. This is not a "long" soprano voice, but Miss de los Angeles handles her resources with consummate skill. Mozart's Motet, the "Exultate, Jubilate," pulled her a bit but she managed the *"Una voce poco fa"* of Rossini, her sole operatic number, admirably (which key, Miss de los Angeles?) with clean scale work and not over-elaborate decoration and witty interpretative delivery. I suppose the Brahms was a *must* to balance the program, but I would preferably have listened to more airs from her opera repertory, or to an additional group of the Spanish songs which are the most delightful things she programs. The three "Tonadillas" by Granados were exquisite; of the two Obradors songs, the "Coplas de Curro dulce" had to be repeated, and one could have listened joyfully for a third time. More of this and less of the trite "Bonjour, Suzon" type would seem advisable. One should not carp, however, as Miss de los Angeles sings so eloquently and gives so much that is pleasurable. Paul Berl was the excellent accompanist.
M. C.

. . . a more sheerly beautiful voice would be hard to find, and the innocent naivete with which Miss de los Angeles sings, say, the German repertoire, is so completely disarming that one listens with constant pleasure.
H. C. S., N. Y. TIMES

Her singing was particularly refreshing to hear because it always observed a superior vocal standard and never suggested overt effort in its well-schooled production.
F. D. P., N. Y. HERALD TRIBUNE

Boston Symphony Orchestra, Jan. 14, A—Ernest Ansermet, guest conductor of this concert, famed for the clarity of his musical conceptions, bestowed his magnificent artistry upon Bartok's Music for Strings, Percussion and Celesta, which opened the concert. Beyond a doubt Bartok belongs to the ages and is one of the most important of our day's composers. We say "is," for his compositions—and the above work stands in the front row of his creative effort—gain in appeal with every hearing and are exerting their influence in no uncertain way. This work is the ultimate in formal and sound imagination, and the performance, with the orchestra playing at its best for an analytical mind like Mr. Ansermet's, was equal to the composition's stature. It was followed by an equally projective interpretation of Stravinsky's Symphonies for Wind Instruments. This piece is not a symphony in the traditional sense, but a study in coordinated sound for the instruments it is written for, a symphonic study. It is the result of the keen mind of the composer, a cool and rather calculated exploitation of the color possibilities of the wind instruments, juxtaposing them in groups rather than singly, and achieving its contrasts by color rather than dynamics. The exemplary performance won a cordial reception. Franck's D Minor Symphony brought the concert to a rousing close.
H. W. L.

After the impeccable style of the Stravinsky and the Bartok "Music for Strings, Percussion and Celesta" . . . it was astonishing to hear the same conductor and orchestra so convincing in the lush romanticism of Cesar Franck. E. D., N. Y. TIMES

After . . . their magnificent interpretation of Bartok's Music for Strings, Percussion and Celesta . . . the Swiss conductor and the orchestra turned to Stravinsky's Symphonies of Wind Instruments, a wholly different, but equally scintillating, essay in sonority.
A. H., N. Y. HERALD TRIBUNE

N. Y. Philharmonic-Symphony, Jan. 15 A—Two large works, by Brahms and Tchaikovsky, were the major offerings of the Philharmonic at its Sunday concert. In Tchaikovsky's Violin Concerto, soloist Mishel Piastro (concertmaster of the Philharmonic until 1943) displayed a technique little injured by years. He handled the most rapid notes with easy grace and made his instrument sing vibrantly on the high lyric passages. Autori's control of the orchestra was the epitome of sensitive, sympathetic support for his soloist.

The program opened with Brahms' First Symphony, impressively played but with patent minor flaws. Both here and in the Tchaikovsky, the players were less than unanimous in their attacks, and both works suffered from a vague heaviness of interpretation.

The closing work on the program was a set of orchestral arrangements of eight piano pieces from Bartok's "Mikrokosmos." The thoroughgoing program notes explained that they were arranged with the composer's enthusiastic approval by Tibor Serly. They displayed two things the simple, folk quality of the composer's style, and the supreme ability of the arranger to elicit a fascinating variety of fresh and unusual sounds from the orchestra. We cannot say, however, that the two were well met. J. L. B.

Mr. Piastro's tone was rough and his intonation not always accurate. The performance was, in general, heavy-handed and lethargic. . . . A notable feature was the extreme skill with which Mr. Autori maintained the balance between orchestra and solo instrument. J. B., N. Y. TIMES

Mr. Piastro . . . did a thoroughly professional job with the Concerto. . . . Mr. Autori got off an especially good reading of the Brahms, especially the last movement, as well as delivering the Bartok Suite endearingly. R. P., N. Y. HERALD TRIBUNE

Symphony of the Air, Jan. 15, E—The Wagner concert given by the Symphony of the Air and soloists, conducted by Rudolf Kempe, for the benefit of time- and war-injured Bayreuth, was a specific and vital substantiation of the wisdom of this organization's remaining together after leaving the sponsorship of N. B. C. It was, in fact, one of the finest evenings of music this reviewer has heard all year.

Three works displayed the magnificent conductor and orchestra alone: the "Meistersinger" prelude, the "Tannhäuser" overture (substituted for a duet from "Der fliegende Holländer), and the Funeral March from "Götterdämmerung."

Paul Schoeffler, the first singer to appear, gave a musicianly nad powerful reading of the Wahn monologue from "Die Meistersinger." Ramon Vinay's performance of Lohengrin's narrative and Rienzi's prayer was soaring and exciting. George London's gracious bearing lent great charm to his compellingly effective "O du mein holder Abendstern" from "Tannhäuser" and in Wotan's "Abschied" from "Die Walküre." This last, together with Margaret Harshaw's extraordinary Immolation Scene from "Götterdämmerung," which closed the program, were for me the supreme moments of a rare and splendid concert. J. L. B.

Philadelphia Orchestra, Jan. 17, E—The Philadelphia Orchestra in this program of somewhat romantic music was led with vigor by Paul Paray, permanent Music Director of the Detroit Symphony. There was nothing elusive about any of the music on the list. Samuel Barber's Symphony in One Movement is one of this composer's early works but indicates in no uncertain terms his feeling for form and an admirable sense of balance. We are told that this work was revised in a more modern idiom about 14 years ago, but it shows no signs of patching. It is a satisfying entity. Read with personal excitement was the Chausson B-Flat Symphony. Mr. Paray at one point became so vitally concerned with the interpretative direction that he stumbled off the podium. The audience gasped but the conductor never lost a beat nor faltered. In the Tchaikovsky Symphony No. 4, which was much to the taste of the listeners, there was firm control at the desk and luminous tonal blend in response from the ensemble. This was not one of the Philadelphia's radiant evenings but all was in excellent style. M. C.

[Paray] *He impressed one as an experienced, authoritative leader. His interpretations showed every sign of careful consideration.*
H. T., N. Y. TIMES

His renditions were clear but not vibrant, clean but not stirring. They were sensitive, made sense; but a strange iciness of the spirit hovered over them and kept them from bursting into flame.
J. S. H., N. Y. HERALD TRIBUNE

N. Y. Philharmonic-Symphony, Jan. 19, E—The best performance of the evening was accorded to Paul Creston's Symphony No. 2. Guest conductor Pierre Monteux and the Philharmonic were at their best in this composition. It is an excellent work. There is melodic invention aplenty, and the form and construction show sound workmanship. In addition, the piece is immediately successful with the audience. The soloist for the evening was the orchestra's concertmaster John Corigliano. His performance of the Mozart Concerto for Violin and Or-

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chestra No. 5 in A Major, was warm, perhaps a little too warm, but he plays with conviction and he almost convinced this listener that this is the right approach to Mozart. His and conductor Monteux's ideas of tempi and interpretation, however, did not always coincide. Violinist Corigliano also played the solo sections in the Strauss "Ein Heldenleben," which concluded the program. For us this work, formally speaking, has always been a bit disturbing, nor were we completely satisfied with the reading this evening. Certainly there were moments of ragged ensemble playing, and the interpretation lacked vitality. In particular, the battlefield episode lacked the exuberance inherent in the score. G. W.

Paul Creston's Symphony No. 2 . . . made a favorable impression . . . and last night its sound structure, its integration and its unpretending sincerity made it still seem sturdy and admirable. . . . John Corigliano . . . was at his best in the Adagio, where his refined, sweet tone was songfully inflected as he pursued the long flowing lines of the melody.
R. P., N. Y. TIMES

Paul Creston's Second Symphony is the work of a healthy and sound musician, of a musician who can say exactly what is on his mind without recourse to tricks or cliches. . . . The soloist is a good fiddler but has a Gypsy streak in him which does not agree with the Mozartean style.
P. H. L., N. Y. HERALD TRIBUNE

TOWN HALL

Seymour Lipkin, pianist, Jan. 3, E—Mr. Lipkin is undoubtedly a master of his instrument. No technical problem remains unsolved, and everything is spick and span in his well-groomed renditions. That he is also a first-rate musician with a searching mind has been proven before and was proven again. What, then, was it which made this recital fall short of the exciting and exhilarating experience it should have been? Mr. Lipkin is too much the academician. He d o e s not let enough of his emotions get hold of the music. He played Haydn's Sonata in G Minor with grace and stylistic sensitivity. Beethoven's B-flat Sonata (Op. 22) was carefully planned to emphasize its structural design, but the Adagio was too literal and unpoetic. Mendelssohn's Fantasy in F-sharp minor (Op. 28) was a find. Mr. Lipkin played it with romantic sweep, though too much control, which again deprived the piece of some of its immediacy. In Harold Shapero's Sonata No. 3 he found an ideal medium for his crisp and clear playing. Ravel's "Tombeau du Couperin" closed the official bill in a reading which most of the time was evocative of its varied moods. Mr. Lipkin is one of those artists who takes time to mature. But there is no doubt that within a short while he will be one of our major concert pianists.

Mr. Lipkin employs technique as a means to musical ends rather than for its own sake. J. B., N. Y. TIMES

His playing was again notable for its thorough technical mastery and for its unfailing musicianship.
F. D. P., N. Y. HERALD TRIBUNE

Maria Tipo, pianist, Jan. 4, E—The young Italian pianist, Maria Tipo, who made an impressive debut in Town Hall last year, returned to give one of the most satisfying recitals of the season thus far. It is rare to find such a young artist whose technical achievements are complemented by a thorough grasp of the stylistic differences demanded by her program, which she conveyed to her audience with a decided vigor.

In contrast to the excellently controlled pianissimo passages of four Scarlatti Sonatas, performed from the original edition, she displayed a strong bravura sense in Beethoven's Sonata Op. 2, No. 3, without destroying the large yet subtle line in this beautifully proportioned work.

Also, not to be overlooked, was the m a n n n e r in which Miss Tipo played Schumann's "Davidsbuendlertaenze," an angular work that does not "play itself." A true sense of her artistry was to be found in the continual variety of mood and tonal color projected in her completely individual conception. Miss Tipo well deserves to succeed those women pianists who have proven that this is not only a man's world. C. F.

Her playing is an uncommon blend of strength and sensitivity. As a technician, Miss Tipo is at a high level of virtuosity. J. S., N. Y. TIMES

Miss Tipo's thorough technical ability was displayed as a musical means rather than as an end in itself; her dynamic shading was judicious and discerning and the instrumental tone remained prepossessing in the most energetic moments of the program.
F. D. P., N. Y. HERALD TRIBUNE

Ventsis Yankoff, pianist, Jan. 6, E—This youthful Bulgarian-born pianist proved to be an efficient craftsman with a largely reliable technique but not much sensitivity. While many of our native keyboard artists can rival him in dexterity, many surpass him in imagination and finesse. He opened the program with Scarlatti's Sonata in D Major, followed by Bach's Chromatic Fantasy and Fugue. In the latter, one missed sensitive phrasing. He played the entire work with a metallic touch. Beethoven's "Waldstein" Sonata was also played with too much driving power. The second theme of the first movement did not sing, and the deeply felt Adagio lacked profundity. The last movement, though played adroitly, technically missed fire. The rest of the program, three Intermezzi by Brahms and Moussorgsky's "Pictures at an Exhibition," also followed the established pattern, though the Moussorgsky work seemed more the artist's *forte* than any of the works heard earlier on the program.
H. W. L.

His playing is fast, loud, not always accurate and about as musical as the beat of a trip-hammer.
J. B., N. Y. TIMES

Mr. Yankoff is a perfectly adequate pianist, but while he is certainly no less, he is as surely no more.
J. S. H., N. Y. HERALD TRIBUNE

The Knickerbocker Chamber Players, Jan. 8, A—The January presentation by the Knickerbocker Chamber Players was somewhat disappointing after their outstanding work last month. A neatly wrought, neatly played trio by Joseph Goodman for oboe (Wlademar Bhosys), viola (Joseph Glassman), and 'cello (Louise Stone) began the evening well. This was followed by a lovely and simple reading of an engaging chamber fairytale opera, "Crescent Eyebrow," by Judith Dvorkin, for soprano (the excellent Charlotte Holloman), baritone (William Gephart), flute (Mildred Hunt Wummer), harp (Asunta Dell' Aquila), and 'cello (George Koutzen, director of the group).

The third work, "Lyrica Illyrica," a set of six pieces, was generally adequately performed, but added little musical substance to the evening. Nor can we feel that the pleasant-sounding "Rakastava" Suite of Sibelius was worthy of the composer or of the extremely good performance it received.

Antonia Brico conducted this last work and the following, Bach's Brandenburg Concerto No. 5 for Flute (Mrs. Wummer), Violin (Henry Siegl), Piano (Harry Cumpson), and String Orchestra. Here the sound was excellent but the tempi too slow. The piano (though sanctioned by Albert Schweitzer, as the notes defensively stated) simply does not sound right in this music. Flaws were manifest this evening, but we remember past good work, and look forward to better.
J. L. B.

In the Sibelius, Miss Brico achieved a smoothly knit ensemble with a warm and resonant string tone.
E. D., N. Y. TIMES

. . . in the Sibelius Suite Miss Brico drew from the group of only thirteen instruments some of the most delectable string sounds this reviewer has heard in recent times. . . . Miss Holloman, as the opera's Chinese heroine, sang with especial brightness and vivacity.
L. T., N. Y. HERALD TRIBUNE

Musicians Guild, Jan. 9, E—The Musicians Guild, adhering to its principle of giving contemporary music a hearing, gave the first N. Y. performance of Vincent Persichetti's Piano Quintet, with the Kroll Quartet and the composer at the piano. This is a piece definitely enriching the chamber music literature. Mr. Persichetti's Italian ancestry is noticeable in the melodic sweep of the work. This does not exclude the fact that it is written in today's idiom with contrapuntal mastery and the harmonic intricacies characteristic of music of 1956. It is a one-movement work, with nine parts clearly distinguished in the over-all

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New York Herald Tribune

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design. But the thematic material is common to all and treated with great imagination. The performance, fired by the composer's excellent pianism, was excellent, and the work was a big success with the audience. The concert opened with Joseph Fuchs and William Kroll playing Handel's Sonata for two violins. The performance was minus the cello part which originally complements the continuo of the harpsichord (here a piano), but was nevertheless musicianly and straightforward. Schumann's "Dichterliebe" received a highly understanding interpretation by Mack Harrell, who was assisted at the piano by Sergius Kagan. The latter could have been more aggressive in his playing. The evening closed with Mozart's C Major Quartet, played by the Krolls with their usual enthusiasm and stylistic assurance.

H. W. L.

[Quintet] *Out of a fullness of technical skill and beguiling musical ideas, he has produced a long work which seems short.* E. D., N. Y. TIMES

The performance was absolutely first class; the Kroll Quartet playing with a unanimity that was heartwarming, while Mr. Persichetti, an excellent pianist, proved to be that rarity in modern times, a worthy interpreter of his own music.

P. H. L., N. Y. HERALD TRIBUNE

"I Puritani," Jan. 10, E—The enterprising American Opera Society offered Bellini's justly forgotten bel canto opera in a concert version which, with the exception of a few numbers, proved that an audience is right in its selection of what music should remain in the repertoire and what should disappear into the abyss of oblivion. "I Puritani" is an exhibition piece for singers. It is written with one difficult vocal problem piled upon the other, to a libretto which is completely inane and cliche ridden, and to present-day ears has for the most part only a museum interest. It demands singers of outstanding technical skill. But the question remains, if one has these magnificent voices at one's disposal, why waste them on a work like this? With one or two exceptions, the singers of this performance could not cope successfully throughout with their assignments. Best of them was Laurel Hurley who sang her part with enough technical and aural appeal to bring it to life. Her coloraturas in "Qui la voce sua soave" were admirable. The other artist who convinced by his artistry and musicianship was Donald Gramm as Giorgio. His romanza, "Cinta di fiori," a rather Chopinesque piece, was a highlight of the evening. Also very commendable was Rosalind Elias as Enrichetta. Louis Quilico as Riccardo exhibited fine vocal material which was often produced the wrong way, and Eugene Conley as Arturo, though trying his best to surmount the frightful difficulties of the high tessitura of his part, succeeded only partly in conveying its musical content. Arnold U. Gamson accompanied his singers with sensitivity. Allen Sven Oxenburg, director of the society, and Mr. Gamson again could take heart from a sold-out house that their artistic intentions are meeting with the approval of their audience.

H. W. L.

. . . a remarkably satisfying performance of this opera. . . . To one who heard Miss Callas sing this role in Chicago, Miss Hurley's performance was worthy of favorable comparison.

H. T., N. Y. TIMES

. . . the American Opera Society was unable on this occasion to gather together a cast amply prepared to deal with the divine vocal mischief that Bellini had called into being.

J. S. H., N. Y. HERALD TRIBUNE

Robert Masters Piano Quartet, Jan. 15, E—In its American debut, this English group gave skilled performances of Fauré's Quartet in G Minor, Brahms' Quartet in A Major, and the premiere of William Wordsworth's String Trio in G Minor. The Wordsworth Trio was more intellectual than sentient and, in the opening Allegro Vivace, the violin and cello sounded as though they were frantically tuning up while the viola rehearsed an Irish jig in the distance. The three strings performed the difficulties of the churning final movement with precision and ease, making light of the frequent Hungarian gypsy switches in tempo. Except for a few comfortable dissonances, Wordsworth's trio, although brilliantly performed and carefully written, was traditional in spirit and thematically pallid. The ensemble distinguished itself especially in the Fauré Quartet, where the shifting, quicksand harmonies were perfectly integrated and controlled, so that one heard the work rather than the players.

K. H.

. . . Mr. Wordsworth has failed to create a significant and lasting work for lack of inspiration, not because he does not know how. In the Faure Quartet in G Minor and the Brahms Quartet in A, Op. 26, the quartet revealed tonal quality of agreeable purity, accurate intonation and excellent ensemble. J. B., N. Y. TIMES

William Horne, tenor, Jan. 15, A—In his recital at Town Hall, William Horne, tenor, presented a program of demanding proportions in three parts, which included the lengthy Mozart concert aria "Misero! O sogno," the Robert Schumann complete "Dichterliebe," and also the same composer's "Liederkreis."

From a program standpoint the opening sombre, and at times uninteresting, Mozart work seemed to be an unfortunate selection when used conjunctively with two succeeding Lieder cycles of the Schumann type, in themselves of striking similarity. The Mozart number does not give a tenor an opportunity for a wide scope of vocal display, and although Mr. Horne revealed a depth of feeling for the textual and musical values, he did not reach the heights of vocal impressiveness necessary to vitalize the work. In this the upper tones were unduly constricted and apparently too carefully contrived to be effective.

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Unlimited credit goes to any recitalist who can hold continuous audience attention throughout two consecutive Schumann cycles, regardless of their great beauty, and this the tenor accomplished with a deep sincerity of expression, excellent musicianship and artistry, and, in general, commendable singing. His magnificent renditions of "Im wunderschoenen Monat Mai" and "Ich grolle nicht" brought the audience to a high point of enthusiastic appreciation. Some of the scoring in both the "Dichterliebe" and "Liederkreise" taxes the low range of a tenor, but although some of the vitality of Mr. Horne's voice was affected by this, he encompassed the music as a whole with skillful manipulation and charm. The varied emotional elements of the 28 component segments of these two cycles were marked with commendable vocal coloring and subtle shading, and the climaxes were vocally and interpretatively convincing and in good taste. The intent of the composer and the poets Heine and Eichendorff was realized by the singer with a fitting sense of emotionalism and contrast. Paul Ulanowsky played accompaniments that contributed generously in musicianly and artistic persuasiveness to the success of the afternoon.

L. C.

The Schumann cycles were vocally and artistically at a high level throughout, and several of the songs were done in masterly fashion.

J. B., N. Y. Times

His interpretations were marked by musicianship and understanding. . . . Mr. Horne's voice was appealing and, at its best, notable for its clarity and its musical and expressive color. . . .

F. D. P., N. Y. Herald Tribune

The Little Orchestra Society, Thomas Scherman conducting, Jan. 16, E—Celebrating Hindemith's recent 60th birthday, Mr. Scherman opened a program of unusual interest with the first New York performance of Hindemith's Concerto for Trumpet, Bassoon, and String Orchestra, composed in 1949. Bassoonist Bernard Garfield and trumpeter Robert Nagel played throughout with distinction: from the calm, contrapuntal splendor of the opening Allegro Spiritoso, through a richly melodic Adagio, to a closing Vivace, as brilliant as a coronation trumpet voluntary, with Gabrieli resonance. After Dvorak's Symphony No. 2 in D Minor, the orchestra played the second novelty of the evening, Ottorino Respighi's Concerto Gregoriano for violin and orchestra. Based on plainchants, the concerto combined elegiac passages of diatonic spareness with lush tonal and harmonic sonorities. Oscar Shumsky, guest violinist, played the cadenzas and the plaintive melodies with restraint and skill.

K. H.

In general, the music was more interesting than the performance. . . . In Ottorino Respighi's "Concerto Gregoriano," Oscar Shumsky was the violin soloist, and a very fine soloist, too. . . . It was here too, in the passages of delicately iridescent orchestral color, that Mr. Scherman's ensemble was at its finest.

E. D., N. Y. Times

The program . . . seemed tailored to a king's taste, but the performances were likely designed to appeal to his jester. . . . The ensemble's sonority was coarse and bedraggled. . . . Oscar Shumsky . . . produced a wide range of glowing colors and fiddled in general with considerable zest and precision.

J. S. H., N. Y. Herald Tribune

American Chamber Orchestra, Jan. 17, E—Robert Scholz and his fine musical ensemble assembled a sell-out house at Town Hall. Opening the program with Bach's Brandenburg Concerto No. 3 for strings, he continued the program with Mozart's Cassation No. 2 in B-flat Major (K. 99). In both works one admired the "Werktreue" (faithfulness to the work) which gave the music its due without trying to superimpose personal conceptional tricks. What is lost in color is gained in authenticity. Pierre Fournier, famous French cellist, then played Haydn's Concerto for violoncello and orchestra. The silky tone of the artist, his impeccable technic, and sensitive musicianship made for a reading which was highly impressive. The second program half was devoted to Mozart's Symphony No. 40 in G Minor (K. 550). Played in its original orchestration, the interpretation again convinced by its self-effacing truthfulness, which showed the work for what it is, one of the towering examples of symphonic music.

H. W. L.

Although there was a great deal of hearty and spirited playing, one also noted some questionable intonation from the group. . . . [Fournier] The best playing . . . occurred in the second movement, where Mr. Fournier lyrically spun forth the melody.

H. C. S., N. Y. Times

Mr. Fournier, a musician of refined taste, played the solo part of the Haydn with considerable finish. . . . Not until the Haydn was the orchestra at its best. . . .

R. B., N. Y. Herald Tribune

CARNEGIE RECITAL HALL

"Twilight Concerts," Jan. 7, A—This enterprise of the youthful and imaginative manager Norman Seaman, offered a concert of miniature dramatic works. Purcell's "Saul and the Witch of Endor" opened the event, which was closed with Bach's "Coffee Cantata." Between these two works came the world premiere of Douglas Townsend's "Lima Beans," a chamber opera in one act with a libretto by Alfred Kremborg, and the latter's one-act play "Hole in the Wall."

Douglas Townsend's score is witty and inventive and gives the short sketch—for that is what this opera amounts to—an effective musical background. It is scored with craftsmanship, and its musical content is charmingly treated in the contrapuntal design of the light score. Margaret Hillis conducted the small orchestra. Soloists in all three musical works were Lauretta Mennone, soprano, Howard Freed, tenor, and Willie Thomas Jones, baritone. The staging of the Townsend work was successfully attended to by Oscar Brand. All participants were called on stage repeatedly.

H. W. L.

. . . both pieces crossed the footlights with effect, and one was thankful for the opportunity to hear them.

E. D., N. Y. Times

Miss Hillis handled her musicians with the delicacy which so often characterizes her performances, and the players, in turn, responded with sounds of refined quality and high musical sensibility.

L. T., N. Y. Herald Tribune

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"The news of the evening was the first appearance of June McMechen . . . She's good. Her voice has quality, range and appeal." —Miles Kastendieck, N. Y. Journal-American

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The Zurich Little Symphony, Jan. 14, E—Rarely has a visiting chamber orchestra received such enthusiastic reception as did these guests from Switzerland ,and the applause was richly deserved. When the group, after playing four encores upon the insistence of the audience (2000 people), left the stage, they and their conductor, Edmond de Stroutz, could do so knowing that New Yorkers had taken them to their hearts. Handel's Concerto Grosso in D Major (Op. 6, No. 5) opened the bill. It received a spacious, majestic reading. An American premiere, Peter Micg's "Musique concertante pour cordes" followed. This is well-molded music in French style, mood music of tender and appealing melodic content, written by a craftsman. Vivaldi's "Concerto per archi" in A Major, played with grace and transparency of tonal texture, closed the first program half. Ania Dorfmann was soloist in Mozart's Piano Concerto in E-flat Major (K. 271), played in celebration of the Mozart anniversary year. She gave a straightforward reading which stressed, more than is advisable, the pianistic virtuoso side of the piece and sometimes sounded too aggressive. The orchestra's accompaniment, on the other hand, was of beautiful sensitivity, tenderness, and humor. The concert closed officially with Bach's Brandenburg Concerto No. 4 for violin, two flutes, and strings, with Arpad Gerecz, violin, and Dora Schuhli and Regula Staub, flutes, all members of the ensemble, as soloists. H. W. L.

BROOKLYN ACADEMY OF MUSIC

Brooklyn Philharmonia, Jan. 17, E—Siegfried Landau and his orchestra are obviously gaining ground in their home precinct. The house was well filled, and those who attended the concert were rewarded with a program of appealing Russian music which listed Shostakovitch's Ninth Symphony, The Rhapsody on a theme of Paganini by Rachmanoniff (with Hilde Somer as soloist), and Tchaikovsky's "Pathétique." In authoritative readings Mr. Landau did especially happy yeoman service to the Shostakovitch work. It sounded light, crisp, and graceful with a dash of melancholy mixed in in the slow portions. Miss Somer proved herself an excellent and spirited interpreter of Rachmaninoff's brilliant composition, and Tchaikovsky's "Pathétique" received a deeply felt reading by conductor and orchestra. N. B. T.

CARL FISCHER HALL

Concert Society, Jan. 8, A—With a program devoted to Mozart, the Concert Society offered its subscribers a most successful and delightful afternoon. The bill, with the exception of the "Eine kleine Nachtmusik" was made up of unusual and rarely performed works of the master. With the incomparable horn player, Joseph Eger, and a small orchestra conducted by the sensitive Izler Solomon, Mr. Eger played two horn concerti—first, the Horn Concerto No. 4 in E-flat Major (K. 495), then the one in D Major (No. 1, K. 412). His delivery was perfect. His tone, phrasing, and technical aptitude were admirable, and the audience which filled the hall to capacity applauded him enthusiastically. "Ein musikalischer Spass" (K. 522) (A musical joke), in a splendid performance, closed this most enjoyable event.

H. W. L.

NEW YORK NOTES . . . . . .

The Jan. 11 program of the **American Symphony of New York,** conducted by **Enrico Leide** at Hunter College Auditorium, was repeated at the Brooklyn Museum Court on the 15th. The program, which was broadcast by WNYC, included Mozart's "Magic Flute" overture, Mendelssohn's Fifth Symphony, Elgar's "Pomp and Circumstance," and Mendelssohn's C Minor Piano Concerto, with **Sandra Bennett** as soloist. . . . The **Carl Friedberg Music Foundation, Inc.,** announces its annual spring series of three concerts at Carnegie Recital Hall on Feb. 19, Mar. 18, and April 29. Performing artists are: **Lonny Epstein,** pianist, **Teicher and Ferrante,** duo-pianists, and **Mack Harrell,** bass-baritone, accompanied by **Sergius Kagen.** . . . **"Music in the Making,"** a series of concerts presenting new symphonic works by contemporary composers, will be continued this season in the Great Hall of The Cooper Union, with **David Broekman** conducting. Three Sunday evening concerts are scheduled for Feb. 5, Mar. 18, and April 8. There is no admission charge.

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THE NATIONAL SCENE

WASHINGTON, D. C.

■ Mid-point in the season finds Washington concertgoers losing ground in their attempt to keep up with the flood of musical offerings. Besides the excellent chamber and recital series sponsored by each of three universities, three art galleries, and the Library of Congress, there is an ever-lengthennig procession of visiting artists and ensembles eager to display their talents in the nation's capital. Add the regular series of concerts by the National, Philadelphia, and Boston Symphonies, most of them with a guest soloist or conductor, and you have a diet more than ample to satisfy the most ravenous musical appetite.

The Boston Symphony concluded its series of three Washington appearances with a powerful performance under the baton of Ernest Ansermet. An unusually large and demonstrative audience greeted Ansermet's reading of Mozart's "Jupiter" Symphony, Bartok's Music for Strings, Percussion, and Celesta, Debussy's "Nuages" and "Fêtes," and Ravel's "Bolero." The program for this concert carried the announcement that the Bostonians would appear next season in association with the National Symphony Orchestra, the first official word we have had on this subject.

■ One of the season's interesting novelties was a Pons concert featuring Eddie Condon and His All Stars with the National Symphony Orchestra under the direction of Lloyd Geisler in an offering called "Jazz Versus Classics." The title stemmed from the programming, in which the Orchestra alternated with Condon's men in the playing of such musical staples as Strauss's "Blue Danube," Borodin's Polovtsian Dances, and the second movement of Tchaikovsky's Fifth Symphony, first in the original, then in contemporary version. The contrived rivalry was of the friendliest sort and, judging from the fervent but impartial applause of the youthful audience of more than 3,000, the burning question of preference is still unanswered

■ Dame Myra Hess paid her annual visit to Washington on a recent Sunday afternoon. The beloved artist alternates orchestral appearances with full-length recitals, this being a recital year. Her large and faithful following were rewarded with a program of solid merit, played with a feeling of personal communication that few artists ever achieve. One of the recital's highlights was a rich, but in no sense pyrotechnic, account of Brahms' F Minor Sonata which seemed to capture the full essence of this youthful work.

■ Close on the heels of his triumph as producer and conductor of the National Symphony's *Don Giovanni,* Paul Callaway won new laurels in his principal field of choral directing. In an inspired stroke of programming Callaway coupled Mozart's great Requiem Mass with the seldom heard "Stabat Mater" of Rossini, and the result was a concert that is certain to be one of the musical peaks of the current season. To the 250 voices of the Washington and Cathedral Choral Societies were added soloists Adele Addison, Mildred Miller, David Lloyd, and Kenneth Smith. The National Symphony Orchestra sponsored the concert and furnished able instrumental support.

■ Aaron Copland was guest conductor of the National Symphony in one of its subscription concerts. He shared the podium with Howard Mitchell, who in the first half of the program conducted Schubert's Symphony No. 7 in C Major sufficiently *con brio* to help relieve some of the tedium of this over-long and repetitious work. Copland's half of the program was given over to his own works—"Statements for Orchestra," excerpts from the ballet "Rodeo," and the recently completed "Canticle of Freedom." In the final number Copland was supported by Theodore Schaefer's National Presbyterian Church Choir. Although conductor, orchestra, and singers strove mightily (and noisily) to make something happen, the composition just didn't seem to measure up. GERSON NORDLINGER, JR.

PHILADELPHIA

■ The big news of the past fortnight was the Philadelphia Grand Opera Company's tellingly sung and acted *The Love of Three Kings.* It was the first local performance of Montemezzi's music drama in nearly 23 years, since the days when the Metropolitan used to give 22 Tuesday performances during the season here instead of the present six. The near-capacity audience, which included the composer's widow, vociferously indicated approval of General Manager Anthony Terracciano's courage—for it does indeed take courage for any opera group, except the Metropolitan, to present anything except Verdi, Puccini, and the other Italian and French staples in operatically hidebound Philadelphia.

Except for Frank Guarrera, a veteran in the role of Prince Manfredo, and Fernando Corena, who had sung Archibaldo once in a concert version, the opera was new to nearly all the cast and chorus. Beverly Sills, indeed, learned the role of Fiora on short notice when the previously announced soprano contracted a throat ailment. Ramon Vinay as Prince Avito rounded out the cast of principals, all of whom sang with expression and power, and were histrionically effective. Virginio Assandri did well as Flaminio. A special bow to Corena for his realistic portrayal of the blind old king.

And orchids to Giuseppe Bamboschek, whose conducting of 60 Philadelphia Orchestra members in the pit revealed a thorough and communicative knowledge of the symphonically textured score, its dramatic highlights and sidelights.

The 99-year-old Academy got into the act, too. At the most dramatic moment in the opera—when Archibaldo is strangling Fiora—some pieces of plaster dropped from a balcony. Fortunately no one was hit, but about 50 members of the audience hurriedly moved elsewhere.

■ For his final subscription pair of concerts before his midwinter vacation, Eugene Ormandy presented the

An ovational reception greeted the world premiere of MIKLOS ROZSA'S *(left) Violin Concerto by* JASCHA HEIFETZ *(right) and the Dallas Symphony Orchestra under Walter Hendl on Jan. 15. Rozsa, best known as a composer for motion pictures, two of which won him Academy Awards, will have another world premiere on Mar. 26 when the Philadelphia Orchestra under Ormandy perform "The Vintner's Daughter" (12 variations on a French folk song).*

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first of three Mozart programs marking the bicentenary. Two of the Philadelphia Orchestra's "firsts" were soloists in concertos, again displaying the wealth of virtuosic and artistic talent in the Orchestra's ranks. Anthony Gigliotti played the Clarinet Concerto with suave phrasing and tone that was never coarse, while Concertmaster Jacob Krachmalnick gave a clean-cut and expressive interpretation of the Violin Concerto No. 4 in D.

Isaac Stern ended an unusual "run" of violin soloists during a nine-week period by playing two favorite numbers on a Pension Foundation program. (He had also played the Beethoven Concerto at the regular concerts at Christmastime.) His performance of the Bruch G Minor Concerto was marked by the proper amount of sentiment without sentimentality, and Lalo's Symphonie Espagnol was also performed with nobility of style. Ormandy conducted.

Paul Paray, the first of three guest conductors, won cheers after directing three symphonies. Using no score, he conducted with a steady, clear beat—except in the exciting portion of the Tchaikovsky Fourth, when his left foot tapped and danced. The softer parts of the Tchaikovsky were done with more delicacy of nuance than is usually heard. Paray also conducted Barber's Symphony in One Movement and Clausson's Symphony in B-flat, clearly detailing their structure.

Maria Tallchief and Andre Eglevsky starred in ballet solos and duets with the Philadelphia Orchestra in Convention Hall, one of the free public concerts municipally sponsored. Ormandy's surrounding program featured successful transcriptions by Arbos and Surinach of four dances from Albeniz's "Iberia."

■ Nicholas Harsanyi conducted the New Chamber Orchestra in a lovely Mozart program, then played the viola with the Curtis String Quartet in a deeply moving performance of the G Minor String Quintet.

SAMUEL L. SINGER

DALLAS

■ Arthur Bennett Lipkin of the Birmingham Symphony appeared as the Dallas Symphony's first guest conductor of the season on Dec. 12. Alfred Breuning, the Dallas concertmaster, was soloist in the Samuel Barber Concerto. On Dec. 18, Dealey Award winner Susan Hsueh displayed every evidence of sound schooling in her playing of the Beethoven Piano Concerto No. 1. On that same program the Peter Mennin Symphony No. 6 made little impression upon the audience.

On Dec. 26 the Dallas Symphony had its finest evening of the season. The Vaughan Williams Symphony No. 5 generated a tremendous, if unanticipated, enthusiasm. The only other work of the evening, Strauss' "Also Sprach Zarathustra," was offered with uncommon style and finesse and was accepted with deep appreciation. On Jan. 8 pianist Leo Smit scored a satisfying success with the Alexei Haieff Concerto and the Tchaikovsky "Fantasie de Concert" (Op. 56).

■ On Jan. 9 Henry Peltier announced his resignation from the managership of the Dallas Symphony in order to assume an official position with the American Symphony Orchestra League. Mr. Peltier becomes research director for a project, financed by a Rockefeller grant, on the reorganization of the statistical material of the ASOL.

■ The Dallas Lyric Theatre achieved near-professional standards in its Dec. 22 performance of Menotti's *Amahl and the Night Visitors*. Principals in this well-sung and tastefully mounted staging at Scott Hall were Gloria Brydon, David Jones, R. G. Webb, Richard Leatherwood, and Royce Reaves. On the same program, Artistic Director Samuel Adler featured "As on the Night" by Alan Hovhaness. Marion Morrison was the soprano soloist for this first Dallas performance of the work.

DR. JACK FREDERICK KILPATRICK

BOSTON

■ Some arguments for federal, state, or city subsidy for music can be seen in the figures of last year's operations released by the Boston Symphony Orchestra. In spite of an enormous concert schedule, many out-of-town visits and tours, Pop concerts, Esplanade concerts, and the season at Tanglewood, the orchestra found itself with a $92,000 deficit. Few orchestras, if any ,come proportionately as close to meeting expenses from ticket sales and other orchestral income. The four subscription series in Boston and the series in other cities attract capacity houses. Receipts for the Winter, Pops and Esplanade concerts in Boston, together with record royalties and broadcasting fees, are just over a million dollars. Actually the Esplanade Concerts are free, with voluntary contributions made possible on the grounds.

Salaries, administration costs, travel expenses ,and all the dozens of other little costs mounted up to over a million and a quarter, leaving a deficit of $255,965 in actual figures. The orchestra's annual contributors poured $147,513 into the breach, there was some $6,000 from the Esplanade (a small fraction of the expenses for these concerts), and the orchestra's endowment funds realized $56,828. All this still was not enough and the Boston phase of the operations alone resulted in a $45,000 deficit.

At Tanglewood, it would seem, the orchestra ought at least to break even, what with audiences of 10, 12, and 14 thousands the rule. Ticket sales alone were over $300,000, which might have been expected to cover all expenses and leave something over. But the orchestra also operates the Berkshire Music Center, which means faculty salaries and extra facilities. Tuition costs cover only a small fraction of the added expense. The summer deficit

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almost matches that of winter and spring, with another $46,000 in the red column.

While this is very serious, the saving grace here is the Koussevitzky 25th Anniversary Surplus Fund, which is a fat-year/lean-year operation. The $92,000 deficit was met by this fund and the books were thus balanced. The ominous factor here is that the fund now stands at less than $100,000. In other words, although the Friends contributed $147,000 and there was over $56,000 from endowment funds, these sums fell short by close to $100,000. Therefore, with prevailing expenses, income, gifts, and endowment, the orchestra can only operate one more year under present conditions. After that time the Koussevitzky Fund will be exhausted and the trustees will have to find additional reservoirs for gifts or the orchestra will have to cut expenses. But if the orchestra cuts expenses, its income may drop proportionately.

This is an orchestra with large resources and an established reputation as one of the greatest in the world. What, then, of those orchestras a little below this bracket. As long as we ride the prosperity wave, all right, but what happens if we get a recession or, worse, a depression? Perhaps the answer will come from foundations, which are less affected than is business by sales and employment cycles. But in the Hub the number of those who believe that government subsidy must come sooner or later is increased with each annual report issued by the Boston Symphony Orchestra.

JULES WOLFFERS

CHICAGO

■ Not since the unforgettable occasion of Sergei Rachmaninoff's solo appearances with the Chicago Symphony Orchestra in his own works, has there been such excitement with the orchestra as was generated by Artur Rubinstein, when he came to make seven solo appearances (Jan. 10, 12, 13 and 14) in Rachmaninoff's Concerto No. 2, the Liszt E-flat Major, the Grieg, and Rachmaninoff's Rhapsody on a Theme of Paganini, all scheduled for recording with Reiner and the orchestra within the week.

Houses had been sold out weeks in advance, with hundreds still clamoring for tickets up to the final gala concert on Saturday night, when Mr. Rubinstein, with noble dignity and wonderful command, summoned his phenomenal forces to play with deep warmth and beauty of tone, Rachmaninoff's Second Concerto (heard at the Tuesday concert) and the Rhapsody on a Theme by Paganini, as grand finale to this memorable "Rubinstein Festival." Yet the insatiable audience prolonged the cheers and bravos, bringing the beloved artist back to the stage many times, until finally a wondrous performance of Chopin's G-flat Ballade was given.

The well-worn Liszt and Grieg, played at the midweek concerts, took on surprising freshness and new beauty under Rubinstein's magic fingers, to reconvert the listeners to their genre. These works, however, were not recorded here as scheduled, due, it is reported, to uncongenial recording sessions, but recordings will be made of them, as well as of the Rachmaninoff Second, by Mr. Rubinstein, with the Los Angeles Symphony Orchestra under Wallenstein.

Reiner and his orchestra, keyed up to the gala concerts, came in for no small share of acclaim, for Reiner's alive and luminous readings of Beethoven's "Creatures of Prometheus" overture, Berlioz's "Le Carnaval Romain, "the Tchaikovsky Fifth, a high-spirited, glittering performance of Rimsky-Korsakoff's Spanish Caprice; Stravinsky's "Fireworks, A Fantasie for Orchestra," and the same composer's completely charming Suite from the Ballet "Pulcinella" (after Pergolesi), which left his listeners on a high note of enthusiasm.

The midweek concerts of the previous week held particular interest for the solo appearance of the orchestra's distinguished principal cellist, Janos Starker, in Schumann's Concerto for Violincello in A Minor. The seldom-heard opus (129) is not an altogether grateful one, nor is it consistently arresting, yet it served this virtuoso artist well, to display anew his superior interpretative gifts, impeccable technic, beautiful tone, and consummate musicianship.

The purely orchestral selections brought to the fore a first performance at these concerts of Mozart's Symphony No. 32 (K. 318), not among the master's most representative, but so beautifully played as to arouse quick response from the public already keyed to enthusiasm by the

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"In the title role [Elijah] Gerald Smith lent an excellent voice and obvious knowledge of oratorio tradition. His delivery of the many recitatives and arias was notable."—*Omaha (Neb.) World Herald*

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vivacious and imaginative reading given the opening overture, Mendelssohn's "Fingal's Cave." After intermission it was our pleasure to become acquainted with Borowski's "The Mirror" (a Louisville Symphony Orchestra commission), a well-made composition that proved a felicitous addition to the regular repertory of the orchestra, and which won for its distinguished composer another success to be added to the many scored previously by the prolific Borowski. Tchaikovsky's "1812" Overture sent the audience off in high spirits, with admiration for all concerned in making the opening concert of the New Year such a successful one.

■ The inimitable duo-pianists, Vronsky and Babin, played another of their bouyant and highly polished recitals here in Orchestra Hall Jan. 15, as the second event on this season's Allied Arts Piano Series. Paying tribute to the 200th anniversary of Mozart's birth, the artists played in beautiful Mozartean style, the master's Sonatas in D Major (K. 448) and F Major (K. 497) (original version: one piano, four hands), with warm response from the audience. Schubert's Fantasie in F Minor (Op. 103), which followed, also played in the same original version (one piano, four hands), sang joyously under the deft fingers of these wonderfully matched artists who play as one. Comprising the final group, were Stravinsky's spirited and attractive "Scherzo a la Russe," Poulenc's captivating "L'Embarquement pour Cythère," and Witold Lutoslawsky's ingenious and fascinating Variations on a Theme of Paganini, given a virtuosic performance which closed the program brilliantly.

■ Marion Anderson, superbly assisted by Franz Rupp at the piano, gave her annual Orchestra Hall recital here Jan. 8—this time as a benefit for the Maude E. Smith Nursery School, Inc. Fresh from her happy re-entry with the Met forces as Ulrica in Verdi's *Ballo in Maschera*, the beloved contralto brought to the fore the aria "Re dell'abisso," projecting so stirringly all of its dramatic implications, as to make the aria the high point of the program, which held many exciting moments.

There were generous offerings of Mozart and Schubert, splendid songs of Howard Swanson, Hindemith, and Celius Dougherty, and a final group of Spirituals (with encores added), all delivered with Miss Anderson's supreme artistry and inner warmth which holds her in the public's highest esteem the world over.

■ Eleanor Steber's Orchestra Hall song recital (Jan. 7) must be proclaimed one of the foremost and most rewarding events in the current series of Allied Arts presentations. The radiant soprano, gorgeously gowned and stylishly bejeweled, made a regal appearance before a vast assemblage ready to hear one of the most unhackneyed programs offered this season. The opening group of Schubert Lied and songs by Mahler, Hugo Wolf, and Strauss, were a series of continuous joys for the listeners, captivated by so much interpretative taste and tonal beauty. Lied, as sung by Mme. Steber, should be recorded on the spot, likewise her way with Debussy's muse, French to the core, for it bears that elegance of style and a certain lyricism so dear to French composers, and to Debussy in particular.

A true American artist, Steber's English group was classic. In it we heard such songs of merit as "The Sea Wrack" (Moira O'Neill) by Sir C. Villiers Stanford, Renato Bellini's "My Persian Garden," a little gem as projected by Mme. Steber, Samuel Barber's charming fantasy (Nuvoletta" (from "Finnegan's Wake-James Joyce"), a lovely setting of Rossetti's "When I Am Dead, My Dearest" by Steber's sensitive and musicianly accompanist, Edwin Bilycliffe, and the delightful song, "Primavera" (Amy Lowell) by the much in vogue Celius Dougherty.

■ Alexander Tcherepnin will be represented with performances, during the current month, of his Symphonic March, to be played by the St. Louis Symphony Orchestra under Vladimir Golschmann at the concerts of Feb. 3 and 4, and his "Lost Flute," a work for small orchestra and narrator set to six Chinese poems, programmed for the Town Hall concert to be presented by Thomas Scherman and his Little Orchestra Society on Feb. 27.

Tcherepnin's String Trio (Op. 34), recently recorded by the Pro Musica Trio together with Loeillet's Sonate à Trois and the Brahms C Minor (Op. 101), was heard on NBC's radio Promenade Concerts on Jan. 16.

■ From the Robert Long Studios (Chicago Musical College of Roosevelt University) comes news of two winners in the recent contest sponsored by the Musicians Club of Women for roles in the spring production of *The Crowning of Poppea* by Monteverdi. Marianne Kossakowski was chosen for the leading soprano role of Poppea, and Keith Frame for the leading tenor role of Nero. Norma Williams, on a Fulbright Scholarship to Germany, sends word that she is booked for concerts in Marburg, Stuttgart, Friedewald and Frankfort, and a solo appearance with the Seventh Army Symphony.

■ Midwinter engagements of Bernard Izzo, prominent Chicago baritone, include six performances of "The Messiah" in Kansas City, Iowa, and Indiana; solo recitals for Community Concerts in Spring Hill, La., Mount Vernon, Ill., and Murfreesboro, Tenn.; joint recitals with Elizabeth Humphrey in the program "In Operetta Time" for Community Concerts in 10 states and Canada; and two performances in *Tosca* presented by the Tri-City Symphony in Davenport, Iowa.

■ Freda Draper, contralto, has just returned here from a two-week tour of the East, including appearances in New York City, Washington, D. C., and Silver Spring, Md. She is now preparing a western tour during the month of April.

■ The Fine Arts Quartet (Leonard Sorkin, Abram Loft, George Sopkin, and Irving Ilmer), will give the American radio premiere of the Shostakovich Quartet No. 4 on NBC's Monitor program, Feb. 26th. On the previ-

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THE FINE ARTS QUARTET, *to be heard in American radio premiere of Shostakovich's Quartet No. 4 on NBC's Monitor program, Feb. 26.* *(See Chicago Report, p. 85.)*

ous Saturday (Feb. 25) listeners will hear a rehearsal of the work.

The two films recently made by the Fine Arts Quartet for Encyclopaedia Britannica (Triple-A rating)—"Listening to Good Music—The String Quartet," and "Playing Good Music—The String Quartet"—received outstanding critical reaction in educational fields, indicating that these films will set a new standard for this audio-visual medium of teaching.

The Fine Arts Quartet (the first quartet available on Stereophonic Tape) is currently on a western tour including Los Angeles (U.C.L.A. and West Side Community Center), Tucson (University concert and a two-day String Clinic in the Public Schools), Pasadena (Coleman Chamber Music Series), Eugene, Oregon (an All-Mozart recital and lecture), and Palo Alto (Stanford University). The Quartet (recently signed with Kenneth Allen and Associates) will return in early February to resume their concerts on the Winnetka, Ill., and 1020 Arts Club series of six concerts each.

DOSHA DOWDY and RENÉ DEVRIES

CLEVELAND

■ The old year rang out with a brilliant pair of concerts on Dec. 29 and 31. George Szell, returning from the N. Y. Philharmonic, took over the baton with evident delight at being "at home" again directing his own ensemble. Opening with Prokofieff's Classical Symphony, from which he extracted every ounce of charm and humor, he also presented the world premiere of a work by the young American composer Charles Turner, who was recalled to the stage several times to take bows. This engaging composition, entitled "Encounter," was a delightful novelty, proving conclusively that our young composers can express musical thought without resorting to artificial cacophonies. This was a highly enjoyable work. Soloist on this occasion was Cleveland's own Eunice Podis in a brilliant performance of the Khatchaturian Piano Concerto. Although Miss Podis has in the course of her musical career performed 14 concertos with our orchestra, this was her first rendition of this sensational work, and she acquitted herself with high honors. Somewhat of a letdown and a boring conclusion to this otherwise exciting concert were the eight Slavonic Dances of Dvorak's Op. 46, which seemed rather to be 16 due to the meticulously observed repetitions.

The new year was inaugurated by our symphonists with a program of gigantic proportions. Mr. Szell offered his monumental "Eroica," a stunning performance that breathed the spirit of Beethoven. After intermission we were introduced to a short but exciting composition by Rolf Liebermann, the Swiss composer who is at present sojourning in our country to view performances of some of his operas, such as his latest, *The School for Wives* by the Louisville Orchestra. His opera *Penelope* had been conducted by Mr. Szell in Salzburg last year. Mr. Liebermann's Concerto for Jazz Band and Symphony Orchestra had also been performed here last summer. So it was with considerable interest that the composer was personally received. His "Furioso" proved to be well constructed, well orchestrated, and interesting as well as entertaining. He was warmly applauded.

The extraordinary young pianist Daniel Wayenberg made his first appearance at these concerts and gave a wonderfully romantic performance of Rachmaninoff's Second Concerto. He realized the musical as well as technical problems with innate musical perception and remarkable technical prowess.

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Associate Conductor Rudolph Ringwall offered an all-Strauss program for the first Sunday Twilight Concert of the year. Johann and his three sons were represented by their best-known numbers, while the great Richard shone brilliantly with his "Til Eulenspiegel."

■ The enterprising vocal department of Karamu Theatre, headed by Benno Frank and Helmuth Wolfes, staged an amusing English version of Wolff-Ferrari's *L'Amore Medico* as "Recipe for Love." Its melodious flow of engaging tunes served the piece well, and it was most acceptably presented by a well-trained cast of singing-actors: Ruth Kadish as the heroine, Keith Mackey as the lover, Jean Richards as the maid, Michael Sendrey as the father, and the fine ensemble of William Brooks, James Brooks, Robert Ellison, and Herbert Kerr as the funny doctors. A dance entr'acte performed by Marlene Schubert and William Simmons was most enjoyable.

ROSE WIDDER

CINCINNATI

■ Two important features signalized the New Year opening concerts of the Cincinnati Symphony Orchestra under the direction of Thor Johnson on Jan. 6-7—the 15th Cincinnati appearance of Artur Rubinstein, and the world premiere of 'L'Ile Lumiere," a symphonic suite by Serge de Gastyne. The great pianist's frequent re-engagement marks an unsurpassed record from among the 1,111 soloists and groups that have appeared with the Cincinnati orchestra. Under Rubinstein's fingers the Brahms D Minor Piano Concerto became a sublimely meditative approach to triumph from tragedy. The pianist was in rare form, with never a shred of exhibitionistic virtuosity to mar the effect of his soul-searching performance. The orchestra's partnership under Thor Johnson's leadership was a joy to ear and heart.

Serge de Gastyne, now a member of the U. S. Air Force, is the scion of a noble French house, who has been much encouraged in his musical activities by Thor Johnson. His symphonic suite, inspired by the extraordinary luminosity of the Island of Re, south of the coast of Brittany, has a strong rhythmic impulse and is based on a firm structure. It leans for harmonic support on Ravel and Stravinsky. A flair for bright orchestral coloration and an active feel for expressive melody combined with a stunning and sympathetic performance by the orchestra to launch a work that should quickly find an important place in the symphonic repertoire, since the 25-year-old composer has something original and important to say. Moreover, he says it in a distinctive, understandable manner. The audience was fervent in its reception of the composer, and the premiere was one of the most significant in recent local annals.

No more fitting celebration of the 200th birthday of Mozart could be observed than in the delectable *Cosi fan tutte* performances of the twelfth symphony program (Jan. 13-14). Except for the lack of low tones in Phyllis Curtin's luscious soprano voice, the delightful opera buffa was superbly sung and acted by all participants, who also included Jane Hobson, Mac Morgan, David Lloyd, Helen George, and Kenneth Smith. Helen George was particularly charming in the light-hearted spoofing of "Despina." The clear diction of the singers shows how effective opera in English can be when it is sung correctly and understandably. This reporter can recall no better performances of the effervescent Mozart jewel, not excepting even those of the Metropolitan Opera or at the Salzburg Festival of 1954. The Cincinnati Symphony Orchestra's support and that of Thor Johnson were models of collaboration.

■ The Matinee Musical Club of Cincinnati presented the young Italian pianist, Maria Tipo, in a dazzling recital on Jan. 12. Firmness and masculine strength tempered the classical aloofness of the opening Scarlatti and Beethoven C Minor sonata (Op. 2, No. 3), in which crisp, expert execution were always at the command of a keenly analytical mind. This intellectuality was also evident in the Chopin group (G Minor Ballade and Etudes) and in the Debussy Preludes.

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Dayton Daily News

The New Year opening concerts of the Cincinnati Symphony Orchestra under THOR JOHNSON *(left) were distinguished by the 15th Cincinnati appearance of* ARTUR RUBINSTEIN *(center) and the world premiere of "L'Ile Lumiere," a symphonic suite by* SERGE DE GASTYNE *(right), whose musical activities have been encouraged by Johnson. (See Cincinnati Report, p. 87.)*

■ Fresh from her European triumphs, Camilla Williams was heard for the first time in several years in her Cincinnati recital of Jan. 15. Here is a beautiful voice beautifully used. Miss Williams gave unalloyed pleasure through her gracious, dignified personality, an excellent sense of style, faultless diction in whatever language she essayed, and a warmly sustained vocal line capable of infinite nuances and brilliancies.

■ The 41st biennial Cincinnati May Music Festival (founded in 1873 by Theodore Thomas) will be held from May 7 to May 12, 1956, inclusive, in historic Music Hall, which was especially erected in 1878 for these memorable events. In keeping with this 83-year-old Middle West tradition, an interesting program of the highest caliber has been arranged, with soloists of great prominence in their fields, the Cincinnati Festival Chorus and the Cincinnati Symphony Orchestra, under the direction of Josef Krips, who will conduct four of the five scheduled concerts. Thor Johnson, Cincinnati's regular symphony conductor, will conduct the fifth, an all-American program. The Cincinnati May Festival is, as mentioned in Grove's Dictionary of Music and Musicians, "the most notable of the regular recurring musical meetings in the United States, and has, beyond question, exerted a more powerful influence for musical culture than any institution of its kind."

There can be no question of the novelty of some of the programs, even if some diehards may be disturbed that no great choral work by Bach, Beethoven, Handel, or Mendelssohn has been included in the list, as has been customary in the past. A resume of the programs follows:

MAY 7—The Festival will open with the Bruckner Mass in F-Minor. Soloists: Naomi Farr, Nell Rankin, John Alexander, Morley Meredith. Chorus and Orchestra. After intermission Inge Borkh will sing "Ah! Perfido" by Beethoven, and in observance of the Mozart 200th anniversary, Krips will conduct the "Jupiter" Symphony and the Incidental Music to the *Thamos, King in Egypt*, in which Morley Meredith will sing the part of the High Priest.

MAY 8—The second performance will be devoted to the first U. S. performance of Benjamin Britten's "Gloriana," which was written for the Coronation of Elizabeth II and tells the story of Elizabeth I and Essex. Soloists: Inge Borkh, John Alexander, Irene Jordan, Nell Rankin, Theodor Uppman, Donald Gramm, Morley Meredith. Festival Chorus, Boys' Chorus, and Orchestra.

MAY 10—This is a varied program, presenting the Fantasia on a Theme of Thomas Tallis and the Fauré Requiem, for which the soloists will be Naomi Farr and Donald Gramm. Chorus and Orchestra. After intermission "Voices of the Night," by Franz Reizenstein, will have its first U. S. performance by Irene Jordan, Theodor Uppman, the Festival Chorus and Orchestra. (Reizenstein is a German-born composer, who has been a resident of England since 1938. The piece is a suite of English poems on the theme of "Night.")

MAY 11—An all-American program, conducted by Thor Johnson, will present the world premiere of "Images of Youth" by Felix Labunski (professor of composition at the College-Conservatory of Music of Cincinnati. This setting of children's poems by Walter de la Mare and others was commissioned by the Cincinnati May Festival Association. It will be sung by a chorus of 500 children's voices, Theodor Uppman, and a mezzo-soprano still to be announced. "Spoon River," settings of several of Edgar Lee Masters' poems from the "Spoon River Anthology" by Wallace Berry, a West Coast composer, will have its world premiere. Soloists: Leontyne Price, William Warfield. Small orchestra, no chorus. Leontyne Price and William Warfield will also be heard in excerpts from Gershwin's *Porgy and Bess*. After intermission, Leontyne Price, William Warfield, Carol Brice, and a tenor to be announced will combine with a chorus of 500 high school voices to present Nathaniel Dett's "The Ordering of Moses," a Biblical Folk Scene.

MAY 12—This is another miscellaneous program, in which Nell Rankin, John Alexander, and Donald Gramm will join the orchestra and Festival Chorus in the third act of Mussorgsky's *Boris Godunoff*. The Festival will close, after intermission, with a Richard Strauss combination consisting of the "Wanderers Sturmlied," (poem by Goethe) for six-part chorus and orchestra, which is thought to be a first United States performance, and excerpts from *Elektra*, in which Inge Borkh, Ellen Faull, and Alexander Welitsch will have the solo roles. As has been traditional, the Cincinnati May Festival will close with the "Hallelujah" Chorus from Handel's "Messiah."

LOUIS JOHN JOHNEN

LOUISVILLE, KY.

■ The big event in the otherwise musically rather quiet month of December was doubtless the world premiere of Rolf Liebermann's comic opera *School for Wives* (Dec. 3). Though we may well leave it to the future whether or not all the high hopes and expectations announced before and after the event will be fulfilled, it can be stated safely that the success of the premiere was due not only to an excellent performance but mainly to the attractive work itself. To a Molière libretto of the same title, written by Heinrich Strobel and translated into English by Elisabeth Montagu, Liebermann has added fluent music; though it defies classification, it bespeaks through its inventiveness much more than just craftsmanship. A buffo aria, a quintet, and the sextet finale are high points of the score, which is equally difficult for the singers and the orchestra, but highly rewarding for the artists, the orchestra, and the listeners. There was only one drawback, namely the acoustical condition of the auditorium, which is not at all suited for opera; thus the voices were overpowered all too often by the orchestra. William Pickett created Arnolphe, a taxing role, and the backbone of the opera, with histrionic and vocal excellence. Horace, a somewhat pale figure, was sung impressively by Monas Harlan, whose acting has improved considerably lately. Audrey Nossaman's beautiful voice was heard in the role of Agnes, and Charme Riesley was a very attractive Georgette. Robert Fischer and Richard Dales sang and played very well in supporting roles. The main burden of the preparation but also the main praise for the great achievement belongs to Moritz Bomhard, whose inspiring direction and conductorship were perfect. Composer, conductor, and cast received well-earned, prolonged ovations.

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■ This reviewer would like to give a similarly positive report on the main January novelty of the works commissioned by the Louisville Orchestra—the "Idyll of Theocritus," for soprano and orchestra, by Roger Sessions, premiered on Jan. 14 by Robert Whitney, with Audrey Nossaman as soloist. Yet the first hearing was somewhat a letdown from the advance publicity, though further hearings may still lead to additional discoveries in the work. The composer used R. C. Trevelyan's translation of the second Idyll of Theocritus, "the Sorcerers," a great classic Greek love poem, as the text for a soprano aria, better perhaps for a soprano concerto, taxing the singer not only by its length, but also through great musical and vocal difficulties. The same holds for the orchestra, which, foregoing its usual independent role, essentially gives a merely supporting and illustrating accompaniment. The music, carefully worked out and colorfully orchestrated, flows without interruption, leaves the listener without a single moment to catch his breath, yet does not soar to any climax. There are moments when one—at least this reviewer—waited in vain, almost sitting on the edge of his chair, for the vocal outburst of a long melodic line. Audrey Nossaman mastered all the difficulties superbly, and rightfully earned the applause she shared with the composer and with Mr. Whitney.

HANS F. KUPPENHEIM

SAN FRANCISCO

■ The fourth triple series of the San Francisco Symphony's 44th season introduced the young Viennese pianist Joerg Demus, whose artistry was at once apparent to audiences of Thursday and Saturday nights, and Friday afternoon, Dec. 15, 16, and 17. Under his supple, intelligent fingers the Bach D Minor Concerto emerged a sturdy, wholesome, yet imaginative work whose well-known passages have delighted audiences for the past 200 years. Tradition in such an instance is easily followed, the individual adding at will new effects in matters of volume, phrasing, and dramatic impact. These flexible innovations were recognizable throughout, but it was in the second piano number with orchestra, Schumann's "Koncertstueck," that the soloist had still more individual freedom. Here is a seldom-played yet masterful composition that proved unusually refreshing and rewarding and to which Mr. Demus gave warmth, rhythmic grace, and expert technical handling. Music lovers hope that the observance of the Schumann centenary is not the only reason for bringing back to life this work of exceptional beauty. Enrique Jorda conducted the orchestra in one of the finest readings of Brahms that local listeners have yet heard. One has learned to expect a poetic approach wherever possible in Jorda's interpretations, but in the E Minor Sym-

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phony he did not sacrifice fire and drive for too-subtle shadings of delicate color, and the effect was surprisingly thrilling.

Fortunate indeed were San Franciscans for the opportunity of acquainting themselves with Eduard van Beinum of Amsterdam, who led the San Francisco Symphony in the concerts of Jan. 5, 6, and 7. Seldom does a visiting conductor elicit such magnificent response from the orchestral personnel as was evident in everything programmed on these occasions. The Bach D Minor Suite, perfectly paced, the Brahms D Minor Symphony, warmly exhilarating, were the more familiar parts of the program and favorites with audiences here. But the Bartok Concerto for Orchestra was a different matter, a challenge not only to the conductor, but to the conservative-minded listeners who frequent the Friday afternoon Opera House concerts. This particular Friday audience overwhelmed van Beinum by repeated recalls at the close of the number, voicing enthusiastic approval of his interpretation of this contemporary work so packed with discord, peculiarities of orchestration, and untamed violence. The orchestra personnel, also, rose to the demands of the performance as if electrified. Van Beinum's unexaggerated yet forceful conducting was as agreeable as his dignified, unassuming stage presence. His return to California is something to wish for.

■ The local concert stage brought recent recitals of especially high calibre. The Artist Series of San Francisco State College presented Eudice Shapiro, violinist, Victor Gottlieb, 'cellist, and Yaltah Manuhin, pianist, in a program of Brahms, Beethoven, and Ravel at the Creative Arts Auditorium, followed by a second concert by the Loewenguth Quartet in a program of Beethoven, Schubert, and Prokofieff. The Mozart Commemorative concerts of Jan. 8 and 11 were by Louis Kaufman, guest violinist, Zara Nelsova, Jane Hohfield, Ferenc Morlar, and the Woodwind Trio. At the San Francisco Museum of Art, presented with the cooperation of the University of California, the second all-Mozart concert was given by the Vienna Trio, with Rudolph Schmitt and Ferenc Molnat assisting. The Polish pianist, Halina Czerny-Stefanska, was also heard in an all-Chopin program.

MRS. FRANCIS H. REDEWILL

LOS ANGELES

■ The first post-holiday concert of the Philharmonic Orchestra, featuring pianist Robert Casadesus, proved an exceptionally exciting musical event. John Barnett, the quiet, serious young man who has been the Philharmonic's Associate Conductor for the past decade, was at the helm for this almost wildly acclaimed pair of programs. Nor was the acclaim all for Casadesus, by any means; much of it was showered upon Barnett by public and players alike in recognition of his continual services and the brilliance and assurance he exhibited as director.

For his twin vehicles, Casadesus chose two romantic works—Weber's F Minor "Konzertstück" and the Fourth Piano Concerto by Saint-Saens. He played them magnificently, with passion and vitality that was exquisitely relieved by several exceptionally well expressed passages of lyric relaxation. It was piano playing in the grand manner, but without the distorting excesses which can sometimes rob that manner of its rightful merit. As accompanists, Barnett and the orchestra were wonderfully well suited to Casadesus' conceptions, and gave him firm support without ever intruding upon his prerogatives as soloist and senior musician.

Barnett opened the program with a cohesive, rich-sounding reading of Wagner's sombre "Faust" Overture and proceeded to Elgar's Introduction and Allegro for Strings (Op. 47). Under Barnett's baton the Philharmonic's string sections found an optimum of performance which created sounds that reminded this reviewer of Shakespeare's term "glist'ring," in *Richard II*. What the strings did in the Elgar, all the orchestra did in Respighi's "Feste Romane" at the close of the concert. It was an ebullient, even an eruptive reading, played with tremendous drive under Barnett's superbly reined discipline.

■ Monday Evening Concerts and other recent chamber music programs have emphasized contemporary music. M.E.C.'s annual all-contemporary program in January offered music by Arthur Berger (Cello and Piano Duo), Elliott Carter (Eight Etudes and a Fantasy for Woodwind Quartet), Billy Layton (Five Studies for Violin and Piano), Theodore Norman of Los Angeles (Ballet Music to Kafka's "Metamorphosis"), Vincent Persichetti (Sonata for Piano, Four Hands) and Quincy Porter (Sonata for Solo Viola). The most palatable of these scores was Berger's Duo, which is pleasantly insouciant though a trifle over-worked. It was done with aplomb by Victor Gottlieb and Ralph Berkowitz, the latter here for a series of lectures on art and music. Both the Porter and Persichetti pieces (well played by Louis Kievmna and Marilynn and Daniel Eller, respectively) had something to say and an assured, well-organized manner of expressing it. But they were grim rather than gentle.

■ Another all-contemporary dose was administered earlier in ascetic, oysterhued Schoenberg Hall at U.C.L.A., where an all Southern California composers program was presented by the American Composers Alliance. Except for Adolph Weiss' gaunt Andante for Flute, Violin and Piano, and Ellis B. Kohs' dour "Fatal Interview," a setting for soprano and piano of sonnets by Edna St. Vincent Millay, this was a far more pleasant evening. Henry

Leland Clarke's Nocturne for Viola and Piano adroitly worked out a mournful melody; Robert Gross' Fifth String Quartet had extremes of dissonance but was a well-organized piece with tremendous tension and great transparency. Halsey Stevens deserted his Bartokian mannerisms for a more American vein in his well-voiced Sonata for Horn and Piano, while Gerald Strang's Concerto Grosso for Piano and Chamber Orchestra, though beginning austerely, became pleasantly piquant as it progressed through a series of Copland and Stravinsky costumes before ending with an engaging but somewhat astringent gigue.

■ The Paganini Quartet's concert for the Music Guild of Los Angeles brought the initial local hearing of Alberto Ginastera's powerful String Quartet No. 1, which was marked by great propulsive impetus in its first, second, and last movements, while affording a contrasting intensity in the passionate lyricism of its Adagio. The ensemble has seldom sounded so well integrated or shown such strong musicianship as in this concert.

■ Previously Monday Evening Concerts had brought not only scores by Priaulx Rainier, Britten, Milhaud, Webern, Dallapiccola, and Schoenberg, but also welcome revivals of arias by Monteverdi (beautifully sung by Marilynn Horne), Machaut's "Messe Notre Dame," and chansons by Crecquillon. Space unfortunately forbids detailed reviewing of these many intriguing items so splendidly performed by resident artists. The Machaut mass, however, was especially memorable, as was Milhaud's "Les Rêves de Jacob" and Richard Robinson's singing of the chansons.

■ The flood of recitalists continued on a high level through the pre- and post-holiday period. Gerald Moore's lecture-recital for the Music Guild was both engaging and informative. Leon Fleisher's Occidental College recital was a perfect example of the high-minded musicianship which is possible to a sensitive, talented young artist. His piano playing was truly masterly. Violinist Joseph Szigeti's exquisite playing triumphed over the hubbub inherent in a "Bonds for Israel" rally at which he was the featured artist. Lubushutz and Nemenoff, playing on Elmer Wilson's Pasadena series, provided a wonderful example of interpretative and technical cohesiveness in their fine two-piano recital. A newcomer of winning capabilities was the Polish-born pianist, Halina Czerny-Stefanska, heard in a warm-hearted all-Chopin recital under Mary Bran's auspices.

■ Local artists were well represented by baritone Heinz Blankenburg and mezzo-soprano Dorothy Ledger, who were the very musicianly pair offered at the annual Occidental College series young artists concert. Sally Hazzard, a young soprano who is

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rapidly gaining poise and artistry, opened the annual California Musicians Concerts in San Marino, with Eleanor Chisholm as assisting pianist. Violinist Joachim Chassman and pianist Lucille Ostrow teamed in a superb recital under Dorothy Huttenback's banner, offering the little Sonata in D (K. 7) composed by Mozart at the age of 7, the Walton Sonata and Hindemith's Sonata in E (1935).

■ Recent choral efforts here have included the American radio premiere of Honegger's "Une Cantate de Noel," sung by the Los Angeles Symphonic Chorus of the city's Bureau of Music over the coast-to-coast NBC network, and the performance of Handel's rarely heard "Saul" by the U.C.L.A. Choir and Symphony, led by Roger Wagner. Scores of simultaneous "Messiah" performances were coordinated by Dr. Gordon Bachlund of the Los Angeles Church Federation; and there were fine "Messiah" offerings by the Pasadena Symphony and Chorus under Dr. Richard Lert and Lauris Jones, and by the Southern California Oratorio Society, led by Frederick Davis, who also directed the fine concert by the Ellis-Orpheus Club, with Ewan Harbrecht as soprano soloist. Also deserving of recognition was the 23rd annual Bach Festival sponsored by the First Congregational Church of Los Angeles. The choral and orchestral program offered by hundreds of secondary school children, the church choir's fine singing of the B Minor Mass under Gallagher's direction, and the recital evening by tenor Richard Robinson and Katherine Hilgenberg provided a uniformly high level for this year's three-concert set.

■ Eduard van Beinum, conductor of Amsterdam's famed Concertgebouw Orchestra, has signed a two-season contract as Music Director and Conductor of the Los Angeles Philharmonic Orchestra. He will continue at Amsterdam, but will relinquish all other guest-conducting engagements for the time being to devote himself to the two posts. He succeeds Alfred Wallenstein, now ending his 13th successive season with the Philharmonic.

Van Beinum's contract requires him to conduct only a minimum of eight weeks each season with the Los Angeles Philharmonic. He does not plan to conduct at Hollywood Bowl next summer.

Plans for 1956-57 season, announced by him Jan. 20 at the signing of his new contract, call for Bruno Walter to be guest conductor for two weeks at the start of the season, and for Van Beinum to begin his eight-week stint on Jan. 3, 1957. Wallenstein will end the season with a four-week series, and John Barnett will also conduct a regular pair and several Philharmonic concerts in other Southern California communities. Van Beinum says he plans no major personnel changes in the orchestra. C. SHARPLESS HICKMAN

OKLAHOMA CITY

■ The musical season in this fair city came to a rather late and dragging start, probably due to the fact that the mainstay of our musical life, the Oklahoma City Symphony Orchestra under the able direction of Guy Fraser Harrison, was somewhat handicapped by several circumstances, among them a long summer's lull without the necessary practice, quite a number of new players not yet accustomed to the orchestra and the conductor, and a certain lack of skill in programming. The first and third concerts especially suffered from the latter. For example: to begin a concert with the prelude to *Die Meistersinger*, and finish it with the Bell Song from *Lakmé*, even though sung by such a masterly performer as Lily Pons, is a definite anticlimax. Another shortcoming to which the conductor should pay attention is the overbalance of the, as such, excellent woodwind and brass sections over the strings—which could be remedied by a different seating, as Leopold Stokowski did it successfully last year, when he was guest-conducting the Oklahoma City Symphony Orchestra. But this reviewer does not wish to overemphasize these shortcomings, and if he does mention them, it is done in order to be helpful to a musical organization whose accomplishments and merits are recognized even on the national scene through its Mutual broadcast concerts on Sunday evenings.

■ Highlights of the season until the end of last year were the Violin Concerto by Sibelius, a rather eclectic work, but excellently played by Camilla Wicks, the Sonata for viola and orchestra by Vivaldi-Dallapiccola, performed in exquisite style, phrasing, and tone by William Primrose, who played also the solo part in that strange "Harold in Italy" symphony by Berlioz, a romantic mystery story. Richard Ellsasser, an organ virtuoso in the true sense of the word, was soloist with the orchestra in the Concerto in B-flat for organ and orchestra by Handel, the very interesting concerto in G Minor for organ, strings, and kettledrums by Poulenc whose ability to write for organ is rather questionable, although his power of invention and his knowledge of the sonorities of the orchestra is rich. Richard Ellsasser's superb playing was seriously handicapped by the often weird and —may we call them—inhuman tones of an electronic organ.

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LILIAN KALLIR *(right), the young American pianist who has just returned from a triumphant tour of Europe, is shown with* KING PAUL *and* QUEEN FREDERIKA *of Greece at the Royal Residence in Tatoi, where she played a program of works by Bach, Brahms and Chopin.*

YEHUDI MENUHIN *shakes hands with* SHALOM RIKLIS, *young Israeli conductor, after a concert with the Israel Philharmonic in which the celebrated violinist performed the Mendelssohn Concerto.*

THE INTERNATIONAL SCENE

ISRAEL

■ The music reporter in Israel is hardly less busy these hectic winter days than his harassed colleague in Times Square, New York. Just a few days ago, we had to make our choice between the opening concert of a series by the Israel Philharmonic Orchestra conducted by Erich Leinsdorf and with Shura Cherkassky as soloist, the first recital this season (commemorating Bela Bartok and the Mozart bicentenary) by Israel's foremost harpsichordist-pianist Frank Pelleg, and the opening night of a show by Benny Bennet ("King of the Mambo") and his orchestra. Two weeks before that, crowded Tel-Aviv night, it was hard to choose between a Philharmonic concert with Yehudi Menuhin playing the Beethoven Concerto, an operatic recital with the Ramat-Gan Orchestra by Vienna's Jerusalem-trained primadonna Hilde Zadek, and a debut of a Tel-Aviv pianist.

Don't forget that all these events take place in a town of less than 300,000 inhabitants, 40 per cent of whom are of Oriental extraction. And maybe you are surprised to learn that it is hard to get a seat to any of these concerts. The present season's opening was hardly of unusual interest. The Philharmonic concerts under Enrique Jorda's direction were notable mainly for their soloists. In the first series Israel enthusiastically welcomed the return visit of Vronsky and Babin, who also gave some fine duo-recitals. One of these were presented to the chicken-farmer audience of Beit Yizhaq near the diamond-industry town of Natania, for former doctors and lawyers now raising fowl but still "remembering the Koechel numbers better than we do" (said Victor Babin). The stylish rendering of music by Bach, Mozart, and some moderns, the wonderful ensemble-spirit and the extraordinary musicality of the harmonious couple made the Vronsky and Babin concerts a memorable experience again.

The British pianist Solomon gave a rousing performance of Beethoven's Fifth Concerto but suffered from poor support on the part of the Orchestra. A strange feature of the Jorda concerts was the conductor's sudden cancelling of the scheduled local premiere of Darius Milhaud's Fifth Symphony to which critics and public had looked forward. The strange reason given was the objection of some of the Orchestra's musicians against the work. Yet the musicians had not objected to the playing of a conservatory-exercise-like work of the Israeli Wohl, at a time when this talented composer had more interesting pieces unperformed and so had many of Israel's major composers.

Manuel Rosenthal conducted the following series of the Philharmonic, and one of the Orchestra's youngest musicians, Mordecai Rechtmann, gave a startling performance of Mozart's Bassoon Concerto. Israel's own conductor, George Singer, came next and premiered M. Avidom's sparkling new Symphony, rather Suite-like in character and light in style. Yehudi Menuhin played the Bartok Violin Concerto in the same series and in his recitals later presented two of the unaccompanied Bach Partitas and the Bartok solo Sonata. The great artist this time surpassed himself and gave a most remarkable series of performances indeed. At one concert, he appeared under the baton of a young conductor he had helped to travel to the International Music Academy of Salzburg, where he won acclaim as conductor of the Orchestra in difficult works. He is Shalom Riklis, conductor of the Israel Army's Symphony Orchestra, and he gave a good account of his talents in the concert in which Menuhin played the Mendelssohn Concerto. The week before, Riklis had conducted the Kol Israel Broadcasting Symphony in a program including the Variations by Ginastera and the Cantata "The Lord Is My Shepherd" by Alan Hovhaness; soloist was Cantor Leib Glantz.

■ The Leinsdorf program included a tribute to Mozart, while Cherkassky played Falla and Liszt. The same week, Eytan Lustig, founder and director of the Tel-Aviv Chorus, conducted Mozart's Requiem and Ave Verum. Heinz Freudenthal alternates with George Singer as conductor of the Kol Israel Broadcasting Symphony. He opened this year's series with a Mozart program, in which pianist Pnina Salzman was the excellent soloist. The State Broadcasting Station participates in the worldwide Mozart celebrations this year and will also contribute a program to the "Young People Play Mozart" series. The Israel Mozarteum also plans events of its own.

■ The Sibelius jubilee was celebrated by the Finland-Israel Friendship League with a reception and concert under the auspices of the Finnish Minister. Rema Samsonoff sang Sibelius songs, Moshe Styglitz played the Violin Concerto, and the Mozarteum Quartet played "Voces Intimae."

■ Notable new works by Israeli composers are the Piano Sonata by Paul Ben-Haim (recorded for MGM by Menahem Pressler), Piano Sonata by Josef Tal, Allegro and Capriccio for piano by E. W. Sternberg, Psalm Cantata by M. Avidom, "A Book of Verse" for six-part chorus on texts by Omar Khayyam by Ben-Haim, String Quartet by Josef Tal (premiered at the Tel-Aviv Museum by the Fenyves Quartet), and a Quintet for Flute and

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Strings by Oedoen Partos. Josef Tal's "opera concertante" on the episode of "Saul at Ein-Dor," commissioned and premiered by the Ramat-Gan Orchestra (conductor Michael Taube), has been accepted for performances in Europe. Another quite successful commissioned work was Y. Boehm's Divertimento for seven wind instruments.

■ Discovery of the season: 14-year-old violinist Shmuel Ashkenasi, who performed with the Ramat-Gan Orchestra and proved to be as fresh, unspoiled, talented, maturing, musical, and enthusiastic as prodigies rarely are. Thank Heaven, this is no prodigy but a musician of promise.

DR. PETER GRADENWITZ

ITALY

■ After an interesting beginning, the Rome opera season has settled down to more routine fare: a *Barbiere di Siviglia* with a mezzo-soprano (Giulietta Simionata) singing the role of Rosina as originally written, and with the excellent Tito Gobbi in the title role. After a ballet program (supervised and created by choreographer Aurel Milloss), a revival of an old production of *Sansone e Dalila*, starring Fedora Barbieri, and directed by Gianandrea Gavazzeni.

■ The concert season, too, has been in something of a slump; the much-awaited Gieseking performances were, of course, cancelled, and Elizabeth Schwarzkopf, who was to have sung at the Aula Magna, also did not appear as scheduled. The most interesting of recent recitals, perhaps, was that of the "cellist Andre" Navarra at the Accademia Filarmonica. Though his program included one very minor work (the "Phantasiestücke" Op. 73 of Schumann) and one very tedious one (A. Caplet's "Epiphanie"), Navarra performed the Debussy Sonata so beautifully that it alone would be enough to make the recital memorable. He also had some beautiful moments in the Brahms F Major Sonata (unfortunately, he had occasional scratchy moments, too), especially in the second movement, where his sensitive playing impressed even the difficult Monday afternoon public of the Filarmonica. They were even more impressed at the end of the concert by Navarra's flashing rendition of the Tchaikovsky Variations on a Rococo Theme (Op. 33).

■ La Scala's second offering of the season was a highly successful *Magic Flute* in Italian, starring Elizabeth Schwarzkopf and Nicolai Gedda, conducted and staged by Herbert von Karajan. Next, a production of the Prokofieff ballet *Cinderella*, very well conducted by the Scala's Nino Sanzogno, danced adequately by the corps de ballet plus some English dancers borrowed for the occasion. The sets by Andre Beaurepaire were somehow lacking in the féerique quality the story demands (though they were not lacking in a certain elegance), and the conventional choreography of Alfredo Rodrigues did nothing to add that quality. Some of the performances of the ballet were conducted by Luciano Rosada, a young maestro of La Scala who shows considerable authority and promise.

■ *Simon Boccanegra* is a difficult opera to mount; since Verdi rewrote much of it later in his life, the score is characterized by strange jumps in style, by juxtapositions of scenes of great originality and power with scenes of more conventional grace (like the love duet in Act Two, for instance). To give an appearance of coherence to the work requires the collaboration of half a dozen top-flight artists, at least. Unfortunately, La Scala did not have this many in its recent production. Cesare Siepi, in the role of Fiesco, towered above the other singers, both literally and musically. Aldo Protti, who sang the title role, is a baritone of quality and has a good voice; but he is not an exciting performer, and Simon's is a part that demands more than just correct singing. Anna Maria Rovere and Carlo Bergonzi as Amelia and Gabriele were conventional lovers, badly served by the virtually non-existent stage direction of Mario Frigerio. La Scala's resident designer Nicola Benois created a splendid Genovese square for the Prologue. Francesco Molinari Pradelli led the orchestra precisely, but without inspiration. All in all, it was an evening that never took fire.

■ I was unable to hear the Scala production of *Troilus and Cressida*, the "continental premiere" of Sir William Walton's opera; but echoes of its reception were heard throughout Italy, since music critics from all the Rome and Naples papers attended opening night and registered (in some cases with chauvinistic glee) the audience's unpleasant whistles and sh-h-h-h's at the end of the last act. More serious critics felt that the opera, though intelligently written, is not successful on a dramatic level and that, musically, it promises climaxes that it does not produce. An English critic, also present in Milan, reminded Sir William that Bellini, Verdi, Puccini, and others had had similar or far worse receptions at La Scala. It remains to be seen whether *Troilus's* future career will parallel that of *Norma* or that of *Il finto Stanislao*, Verdi's great flop.

■ At the moment, expectation is great both in Milan and Rome. Milan is preparing *Cosi fan tutte* at the Piccola Scala, where Guido Cantelli will conduct (he hasn't conducted any opera since the very beginning of his

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career), and a *Traviata* repeated from last year, a big success of Maria Meneghini Callas. In Rome, Verdi's *Macbeth* is about to be performed by Tito Gobbi with Margaret Kenney as la Lady, and after it a Viennese company is to do the *Magic Flute* in German. The season, like the weather here, is beginning to warm up.

WILLIAM WEAVER

GERMANY

■ For Berlin concert-goers the way over the threshold of the New Year was again heavily plastered with performances of Beethoven's Ninth. This time West Berlin alone witnessed six performances, to which must be added several more in the sector beyond the Brandenburger Tor. The two outstanding ones were by the Philharmoniker (conducted by Arthur Rother, with Elisabeth Grümer, Sibylla Plate, Ludwig Suthaus, Otto Wiener, and the St. Hedwig's Cathedral Choir) and the RIAS orchestra (conductor Georg Ludwig Jochum, with Maria Stader, Sieglinde Wagner, Helmut Krebs, Kim Borg and the Berlin Motetten—and RIAS chamber-choir).

■ People more inclined to begin the New Year in a lighter mood might have preferred the new production of Offenbach's always enchanting *Orphée aux enfers* at the Städtische Opera, a gay and swift, though perhaps a bit overburdened, rather Teutonic entertainment, or Strauss' *Fledermaus*, with which the new Metropol Theater opened its doors at the old Admirals Palast (the building which housed the Staatsoper until it recently moved back to its former site along the boulevard Unter den Linden).

I must add, however, that no few people—and a great part of Berlin's most noted music-lovers were among them—went to the Komödie, where a chamber version of Cole Porter's *Kiss Me, Kate!* is drawing capacity audiences. I say I must add this—because it seems as if the species of the until now unknown American musical begins to revolutionize that section of the German repertory which was so long exclusively dominated by operettas of Mid-European origin. Frankfort also reports a unique success of *Kiss Me, Kate!*, and Munich seems to be no less fond of *Fanny*. American publishers of *Pal Joey, Call Me Madam, Anna and the King of Siam*, and *Guys and Dolls* all have good chances to conquer the rather lucrative German market. This is not necessarily true, however, of *Brigadoon* and *Kismet*.

■ The Berlin concert season of recent weeks offered only standard fare. Arthur Rother, Karl Böhm, and Georg Solti appeared with the Philharmoniker (Pierre Fournier under Böhm in a fabulous rendition of the Saint Saens cello concerto, and Strauss' "Don Quixote"), and in a few recitals Andor Foldes easily topped his rivals in his audacious but in no way disturbing coupling of three Beethoven sonatas and a skillful Bartok work.

■ Apart from the Prague Philharmonic two other foreign orchestras appeared on the German scene: the Amsterdam Concertgebouw under Eduard van Beinum as guests of the Frankfort broadcasting company, and the La Scala Orchestra under Guido Cantelli in Hamburg, Düsseldorf, and Munich. Munich, where the often delayed rebuilding of the Nationaltheater, the central opera house, seems to have become just such a scandal as the new building of the Berlin Philharmonie (the site of which has not even been decided upon) reports a success of the new Orff double-bill, consisting of "Die Kluge" and "Carmina Burana." In the famous Musica viva series André Cluytens rendered a marvelous performance of Debussy's "Pelleas and Melisande," for which he had brought over some soloists from the Paris Opera, while orchestra and chorus were furnished by the Munich Broadcasting Company.

■ And these are the dates of the Munich Opera Festival, lasting from August 10 through September 9: *Così fan tutte* Aug. 17, 24, and 29), *Entführung aus dem Serail* (Aug. 11 and 27), *Nozze di Figaro* (Aug. 15 and 22, Sept. 6), *Idomeneo* (Aug. 18), *Zauberflöte* (Aug. 14 and Sept. 4), Strauss' *Agyptische Helena* (Aug. 10 and 21), *Arabella* (Aug. 28), *Ariadne auf Naxos* (Sept. 7), *Capriccio* (Aug. 20 and Sept. 3), *Elektra* (Sept. 5), *Frau ohne Schatten* (Aug. 23), *Rosenkavalier* (Aug. 16 and 25, Sept. 2), Handel's *Julius Caesar* (Aug. 31), *Lohengrin* (Aug. 12 and 30), *Meistersinger* (Aug. 19 and Sept. 9). Furthermore: the Verdi Requiem on Sept. 1, the Richard Strauss memorial concert on Sept. 8, and five ballet performances on Aug. 13, 16, 23, 26, and Sept. 2.

HORST KOEGLER

TORONTO

■ Pianist Artur Rubinstein remains one of the most popular concert artists to visit Toronto regularly. Apparently Rachmaninoff's Rhapsody on a Theme of Paganini (Op. 43) shares this popularity, for it makes frequent appearances on the pianist's local programs with the Toronto Symphony Orchestra.

In this latest performance (Jan. 3), under the direction of Sir Ernest Macmillan, Mr. Rubinstein took advantage of the opportunity for romantic and exuberant expression. It was a vibrant performance. The pianist gave full measures of the romantic, colorful tone and technical brilliance the work demands, and his piano rode bravely above orchestral climaxes that might well have swamped a lesser artist.

It is uncertain whether it was the excitement of the fiery performance that caused Sir Ernest to lose his grip on the baton, sending it flying into the first violin section. There was no physical mishap, nor was there any loss of precision and clarity in the music.

Much less successful was the Mozart Piano Concerto in A Major (K. 488). The brilliant tone and cleanly articulate execution of Mr. Rubinstein's deliberate and self-effacing performance failed to do justice to the music. Poor orchestral balance with excessively heavy strings did not help matters in this concerto or in the same composer's Symphony No. 40 in G Minor.

Sir Ernest and the TSO gave more favorable treatment to Norman dello Joio's "New York Profiles," whose forceful orchestration evoked some of the spirit of that city without resorting to obvious sound effects.

■ Operatic sopranos frequently appear in song recitals, but few of them as successfully as Eleanor Steber in her appearance at Eaton Auditorium (Jan. 12). She is obviously at home in this field, if not in the entire repertoire.

Of the opening Schubert group, we were most taken by "Im Abendroth" and the Serenade she chose as an encore. Miss Steber sustained the devout mood created for her in the former by pianist Edwin Biltcliffe, and sang the latter with beguiling simplicity. Both were marked by lyric warmth and accurate intonation.

Before warming up to these numbers Miss Steber had encountered problems of pitch in the high, dramatic passages, and we prefer a greater lightness and flexibility in interpretations of "Die Forelle." The long sweeping lines of Mahler's "Liebst du um Schoenheit" and the broad romanticism of Richard Strauss' "Als Mir Dein Lied Erklang" gave the singer an opportunity to display the purity and roundness of her upper register. Her Hugo Wolf seemed to us overly romantic.

Miss Steber did not limit her program to German lieder. The second

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half was highlighted by the sensual imagery of a group of Debussy songs. The full-blown passion of "Le Balcon" and the fitful tenderness of "La Chevelure" contrasted with the dramatic hope and despair of "De Fleurs."

Stanford's "The Sea Wrack," charged with emotion, was the dramatic introduction to Miss Steber's final group. This included an articulate interpretation of Samuel Barber's "Nuvoletta" from James Joyce's "Finnegan's Wake" and Mr. Biltcliffe's setting of Christina Rossetti's "When I Am Dead My Dearest," as wistful as the poem.

It was an entirely satisfactory song recital, yet the inclusion of the "Dove Sono" from Mozart's *The Marriage of Figaro* left a suspicion we might have missed even greater things.

■ The art of bel canto enjoyed a brief revival at Massey Hall when baritone Leonard Warren appeared there in recital on the Greater Artists Series. He was assisted by pianist Willard Sektberg. Perfect phrasing, beautiful tone, clear articulation and similar attributes of bel canto were all characteristics of Mr. Warren's performance. They were there in his moving interpretation of the opening work, Beethoven's "In Questa Tomba Oscura," in Denza's "Occhi di Fata," and Tosti's "L'Ultima Canzone." The last two were notable for their lyricism and discriminate use of falsetto.

Mr. Warren's voice, for all its flexibility, was a trifle heavy for Caccini's "Amarilli." But, for us, the major weakness was one of programming. Even bel canto becomes monotonous when its expression is limited to music of slight emotional demands. The only exceptions were Ford's Monologue from Verdi's *Falstaff* and "Nemico della Patria" from Giordano's *Andrea Chenier*. These happy examples of Mr. Warren's ability to combine the musical and dramatic made the rest of the concert seem rather inconsequential. JOHN KRAGLUND

PARIS

■ The Opera at long last woke up from its sleep and offered us at the end of the year a revival and a new production. The revival was *Bolivar*, given in the presence of its composer Darius Milhaud and Mme. Milhaud, author of the libretto. We saw again with great pleasure the fine settings of the great painter Fernand Leger, who died last August, and listened with bated breath to the principals: Roger Bourdin, an impressive Bolivar; Janine Micheau, who triumphs with the ease of her vocal art; and Helene Bouvier and Giraudeau, excellent in their parts as liberated slaves. As to the score, which received a superior reading under Cluytens, it illustrates blatantly the abundant melodic wealth and picturesque gifts expressed with masterly coloristic and even sometimes brutal forcefulness of the composer.

The new production was the eagerly expected ballet by Prokofieff, "Romeo and Juliette," in the new version of Serge Lifar, who also was responsible for the *mise en scène* and the choreography. One has to report that the

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audience, among which was the Soviet Ambassador and Mme. Vinogradow, and all the leading musicians and critics of Paris were divided in opinion—not with regard to the excellent score, but to the cuts, necessary to cram the work into two acts and to the conception of the renowned stage designer Wakhevitch. Nevertheless, the first act is remarkable and allows a quick succession of the various episodes. With few changes in the accessories, the scene at Verona is evoked atmospherically; so are the famous balcony scene, which takes place in the shadow of the church, where one also sees the cell of Friar Lawrence, and the hall where the Capulets stage the ball. The music is a perfect companion to the action. This is not entirely true of the second part, though the love scene is of poignant beauty. Unfortunately, it takes place in a sort of cave, which one anticipates will also serve as the tomb, and the entire finale appears juggled, not to say precipitous—all of which disappointed a number of spectators. Another regrettable fact was that Liane Daydé was miscast as Juliette. She has neither the appearance nor the figure, nor the passion. Though she is an excellent dancer, she remains always a little girl, timid and well mannered even to the bitter end. On the other hand, Michel Renault was *the* Romeo. He is not only a marvellous technician, but also animated by a poetic and moving ardor. Serge Lifar had cast himself as Friar Lawrence, and thus could survey the movements of the important corps de ballet, which was well disciplined and will be even more controlled in further performances. The musical part of the evening was well prepared by Robert Blot.

■ The concerts at the Petit Théâtre Marigny, organized by the young pioneer of 12-tone music, Pierre Boulez, which were such a success last year, opened with a Schoenberg Festival, comprising "Pierrot Lunaire" (Op. 21), "The Serenade" (Op. 24), and "The Ode to Napoleon" (Op. 41). These three works are of deep significance in the development of the composer's thinking. The first two works, from his experimental period, and the last, dating from 1942, allows us to watch several applications of his theory. The entire program, entrusted to leading artists, was conducted by Hermann Scherchen, and was executed so successfully that the number of concerts had to be doubled. Another Schoenberg Festival, devoted to his piano works, was given at the theatre of the USA Embassy by the American pianist Paul Jacobs, whose minute interpretations made a great effect. Unfortunately, this minuteness was also noticeable in his readings of Mozart and Debussy, so completely different in style. Such an attitude in these works did not work to the advantage of the playing and showed a complete misapprehension of the style of these two masters.

■ Another American pianist, Philippa Schuyler, had a brilliant success with a Gershwin Festival, in which she participated with the Orchestre Pasdeloup conducted by Albert Wolff. Her success was repeated at her recital at the Salle Gaveau and at a brilliant reception given in her honor at the Palais du Luxembourg by the President of the Conseil de la Republique and Mme. Monnerville.

■ But the greatest triumph was reserved for that unique pianist Clara Haskil, who played with the National Orchestra under Cluytens a Concerto (K. 491) by Mozart and the Fourth Piano Concerto by Beethoven. One cannot imagine a purer, more magical interpretation full of beguiling sonorities. She is considered here the Saint of the Piano.

■ The year 1956 promises us great events in honor of Mozart. I will report on them when the time comes.

SUZANNE DEMARQUEZ

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■ Continuing his series of studio concerts with the B.B.C. Symphony Orchestra, Alfred Wallenstein gave the first performance in this country of Walter Piston's Fourth Symphony. This work was written for the 1951 Centennial Celebration of the University of Minnesota. First played by the Minneapolis Symphony Orchestra under Dorati, it was subsequently performed in Europe at the Venice Festival of 1954, winning high praise. The Symphony is in four short movements, styled respectively *Piacevole, Ballando, Contemplatino, Energico.* On a first hearing, it was the third movement that made the greatest impression on this listener; its richness of coloring and clarity were a distinctive feature. The Symphony is notable for homogeneity of style, subtle dynamics, and rhythmic vitality. At a later concert Wallenstein introduced here the Variations, Chaconne and Finale by Norman Dello Joio; the work contains many distinguished and original features; the thematic invention is highly skilled, and the finale exhilarating.

Wallenstein is also scheduled to conduct another important work, new to us—Ernest Toch's Second Symphony.

■ The Ballet Company and the Opera Company are now appearing about three times a week each. The latter is in busy preparation for a new production of *The Magic Flute*, which will be their contribution to Mozart's Bicentenary Year and will be conducted by Kubelik. During the recent Christmas and early New Year weeks, the repertoire was *Hoffmann, Traviata, Bartered Bride, Bohème, Troilus*, and *Carmen*. At the final performance of the latter, Constance Shacklock sang the title role, celebrating her 500th appearance on the operatic stage.

ARTHUR NOTCUTT

INTERNATIONAL NOTES . . . . . .

Sir William Walton has written the musical score to the new Laurence Olivier production of Shakespeare's "Richard III." It is performed by the Royal Philharmonic Orchestra under **Muir Mathieson.** . . . The famed **Mozarteum Orchestra** from The Mozarteum in Salzburg will arrive in the U.S. for its initial American tour on Mar. 5. First concert is scheduled for New Britain, Conn., and on Mar. 9 the ensemble will make its New York debut in Carnegie Hall. The tour includes 40 cities. **Ernst Maerzendorfer** will conduct, and the two soloists are **Emmy Loose,** soprano of the Vienna State Opera, and **Ralph Herbert,** Metropolitan baritone. . . . The American soprano, **Gloria Davy,** who was the "Bess" in last year's touring company of "Porgy and Bess," is spending this season concertizing in Europe. In February she will appear on the concert series at the newly inaugurated Piccola Scala in Milan.

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